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ABSTRACT

The seventh of seven related guides, this curriculum guide for twelfth grade English, Levels II and III, outlines opportunities for students to use the skills they have acquired previously, to be involved in well-planned educational experiences in critical thinking and in oral and written expression, and to develop an understanding of others. The first half of the guide contains a course syllabus, a statement of general philosophy and objectives, a list of the principle features of the new English curriculum, a diagram of the multilevel course organization, a list of literature-related activities, general policies for written assignments, a section on grammar instruction, a cross-reference guide for standards of learning, directions for the implementation of the individualized reading session within the curriculum context, and guidelines for using the computer. The second half of the guide contains the four instructional units: Know Thyself, Choice and Consequence, Foibles, and Critics of Society. Each unit includes a rationale, objectives, a list of resources, a scope and sequence statement, lists of activities for each week spent on the unit, and a statement on evaluation. (EL)

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ENGLISH GRADE 12

LEVELS II & III

Unit I: Know Thyself

Unit II: Choice and Consequence

Unit III: Foibles

Unit IV: Critics of Society

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HAMPTON CITY SCHOOLS

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HAMPTON CITY SCHOOLS

DEPARTMENT: English

COURSE: English 12

GRADE: 12

COURSE NUMBERS: 12II 116012 12II 116022
12III 116013 12III 116023

COURSE DESCRIPTION

The core curriculum focuses on universal constants, issues, coping with change, and decision-making. Students increase their understanding of the range and depth of human experience through studying the full range of literature. They develop skills in analytical reasoning and persuasion, recognize the changing nature of language, and are able to develop a topic fully in writing.

STUDENT POPULATION

Twelfth graders are a diverse group from a wide range of cultural and socio-economic backgrounds. They are strongly motivated toward career or college preparation. They tend to be concerned with "relevance" and "practicality." Some may be married and have children. Many have jobs and thus have a degree of financial independence. They tend to view themselves as young adults rather than as children or merely teenagers. As learners, they are ready to move away from intensely personal themes to more global themes.

OBJECTIVES

Reading: The student will increase his/her understnading of the range and depth of human experience through the study of a wide range of literature or diverse themes.

Writing: The student will write effective sentences, paragraphs, and papers that reveal style appropriate for the writer's purpose and audience.

Listening: The student will develop listening skills in order to discern attitudes, feelings, and motivations of others in literature and in life.

Speaking: The student will demonstrate the skills of oral persuasion with attention to the vocal and physical skills of speech delivery.

COURSE OUTLINE

First Semester: Themes may be taught in any order within the semester.

I. Know Thyself

A. Selected readings from core text

B. Readings for small groups (select from these readings)

Level 2

The Good Earth
Flowers for Algernon
The Picture of Dorian Gray
Jonathan Livingston Seagull
Notes of a Native Son
Hamlet
The Heart is a Lonely Hunter
The Old Man and the Sea
A Separate Peace
Lilies of the Field
The Taming of the Shrew
(and videotape)
Rebecca

Level 3

The Good Earth
The Stranger
Heart of Darkness
Invisible Man
Notes of a Native Son
Demian (Hesse)
Hamlet
Siddhartha (Hesse)
The Chosen (Potok)
Portrait of an Artist as a Young Man (Joyce)
One Day in the Life of Ivan Denisovitch
The Heart is a Lonely Hunter
Wuthering Heights
Lord of the Flies
Ethan Frome
The Taming of the Shrew
Rebecca

C. Individualized Readings (single copies for classroom; to be checked out to individual students)

Level 2

True Grit
Bless the Beast and the Children
The African Queen (book and film)
Shane
Sea Wolf
One Flew Over the Cuckoo's Nest
Mutiny on the Bounty
The Caine Mutiny

Level 3

Of Human Bondage
The Razor's Edge
My Antonia
Death Comes for the Archbishop
Rabbit Run
The Bell Jar
Ah Wilderness
Look Homeward Angel
No Exit
Faust
Catcher in the Rye
Moby Dick
Sons and Lovers
The African Queen (book and film)
Hedda Gabler
One Flew Over the Cuckoo's Nest
Mutiny on the Bounty
The Caine Mutiny

II. Choice and Consequence

A. Readings in common

Level 2	Level 3
Select from anthology	Select from anthology

B. Readings for small groups

Level 2	Level 3
Of Mice and Men	Lord Jim
Mrs. Mike	The Mayor of Casterbridge
Death of a Salesman	Tess of the D'Urbervilles
Julius Caesar	Death of a Salesman
	Julius Caesar
	Oedipus the King

C. Individualized Readings

Level 3
The Power and the Glory
Golden Boy (C. Odetts)
The Scarlet Letter

Second semester (grade 12, levels 2 and 3)

I. Foibles

A. Readings in common

Level 2	Level 3
Select from anthology	Select from anthology

B. Readings for small groups

Level 2	Level 3
The Mouse That Roared	Ship of Fools (Porter)
David Copperfield	Pride and Prejudice
Auntie Mame	David Copperfield
Pymaglion	She Stoops to Conquer
AMSND	AMSND
My Name is Aram	Twelfth Night
	As You Like It
	Gulliver's Travels

C. Individualized Readings

Level 2	Level 3
Three Penny Opera (B. Brecht)	Trout Fishing in America
Miracle on 34th Street (V. Davis)	Three Penny Opera
Rosie Is My Relative	Don Quixote

Grass Is Always Greener over the Septic Tank (Bombeck)
If Life is a Bowl of Cherries Why Am I in the Pits
The Little World of Don Camillo
Except for Me & Thee (J. West)

Madame Bovary
Forsythe Saga
Cat's Cradle
Slaughter-House Five
Cyrano de Bergerac
The Rivals
The Little World of Don Camillo
The Importance of Being Earnest
The Glass Menagerie
Main Street

II. Critics of Society

A. Selected readings from core text

B. Readings for small groups

Level 2

Ox Bow Incident
Animal Farm
The Autiobiography of Malcom X
The Adventures of Huckleberry Finn
Native Son
Les Miserables
Brave New World
To Kill A Mockingbird
The Spy Who Came in from the Cold

Level 3

The Grapes of Wrath
Ox-Bow Incident
The Crucible
Autobiography of Malcom X
The Adventures of Huckelberry Finn
The Plague
Native Son
Les Miserables
Brave New World
To Kill a Mockingbird
Doll's House

C. Individualized Reading

Level 2

On the Beach
Down These Mean Streets (Thomas)

Level 3

Stranger In A Strange Land
Looking Backward
Soul on Ice
The Jungle
Exodus
Player Piano
All the Kings Men
The Loved One
The Great Gatsby
Babbitt

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

The teacher should establish and give to students the criteria for earning grades, including both quantity and quality, at the beginning of each semester.

GENERAL TEXTBOOKS

Winterowd, W. R., and Murray, P. V., English Writing and Language Skills, Complete Course, Harcourt Brace Jovanovich, Inc., 1983.

Carlsen, G. R., et al., British and Western Literature: Themes and Writers, McGraw-Hill Book Company, 1979.

GENERAL PHILOSOPHY

The study of English includes knowledge of the language itself, development of its use as a basic means of communication and self expression and appreciation of its artistry as revealed in literature. Within the English curriculum, students trace the origins of the language and study the language in its present form. They come to recognize that the language will continue to change in order to keep it alive, flexible and adaptable to the highest expression of which the human being is capable.

The use of English involves skills in reading, writing, speaking, listening and observing. These components are so intricately interrelated, however, that one cannot be learned in isolation from the others, and growth in one area always improves other areas. The purpose, therefore, of the English program is to provide opportunities for students to use the skills they have acquired previously, to provide them with well-planned educational experiences in critical thinking and in oral and written expression, and to help them develop understanding of others. The development of these skills is a lifelong process. The extent to which they are developed can influence an individual's ability to become self-sufficient and lead a productive life.

It is believed that basic competency in English is a means by which the individual can acquire self-sufficiency and work independently in all disciplines. The ultimate goal of the English program is the development of citizens at ease with their native language and able to use it in formal and informal situations with clarity and force.

In practicing this philosophy the following objectives should be realized:

LANGUAGE

By studying language, students should

- learn how the English language has developed, continues to change, and survives because it is adaptable to new times
- understand that varieties of English usage are shaped by social, cultural, and geographical differences
- recognize that language is a powerful tool for thinking and learning
- become aware how grammar represents the orderliness of language and makes meaningful communication possible
- recognize how context - topic, purpose, audience - influences the structure and use of language
- understand how language can act as a unifying force among the citizens of a nation

LITERATURE

Through their study and enjoyment of literature, students should

- realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values
- be able to identify with fictional characters in human situations as a means of relating to others; gain insights from involvement with literature
- become aware of important writers representing diverse backgrounds and traditions in literature
- become familiar with masterpieces of literature, both past and present
- develop effective ways of talking and writing about varied forms of literature
- experience literature as a way to appreciate the rhythms and beauty of the language
- develop habits of reading that carry over into adult life

COMMUNICATION SKILLS

Reading

Students should

- recognize that reading functions in their lives as a pleasurable activity as well as a means of acquiring knowledge
- learn from the very beginning to approach reading as a search for meaning
- develop the necessary reading skills to comprehend material appearing in a variety of forms
- learn to read accurately and make valid inferences
- learn to judge literature critically on the basis of personal response and literary quality

Writing

Students should

- learn to write clearly and honestly
- recognize that writing is a way to learn and develop personally as well as a way to communicate with others
- learn ways to generate ideas for writing, to select and arrange them, to find appropriate modes for expressing them, and to evaluate and revise what they have written
- learn to adapt expression to various audiences
- learn the techniques of writing for appealing to others and persuading them
- develop their talents for creative and imaginative expression
- recognize that precision in punctuation, capitalization, spelling, and other elements of manuscript form is a part of the total effectiveness of writing

Speaking

Students should learn

- to speak clearly and expressively about their ideas and concerns
- to adapt words and strategies according to varying situations and audiences, from one-to-one conversations to formal, large-group settings
- to participate productively and harmoniously in both small and large groups

- to present arguments in orderly and convincing ways

- to interpret and assess various kinds of communication, including intonation, pause, gesture, and body language that accompany speaking

Listening

Students should

- learn that listening with understanding depends on determining a speaker's purpose

- learn to attend to detail and relate it to the overall purpose of the communication

- learn to evaluate the messages and effects of mass communication

Using Media

Students should

- become aware of the impact of technology on communication and recognize that electronic modes such as recording, film, television, videotape, and computers require special skills to understand their way of presenting information and experience

- realize that new modes of communication demand a new kind of literacy

THINKING SKILLS

Creative Thinking

Students should learn

- that originality derives from the uniqueness of the individual's perception, not necessarily from an innate talent

- that inventiveness involves seeing new relationships

- that creative thinking derives from their ability not only to look, but to see; not only to hear, but to listen; not only to imitate, but to innovate; not only to observe, but to experience the excitement of fresh perception

Logical Thinking

Students should learn

- to create hypotheses and predict outcomes

- to test the validity of an assertion by examining the evidence

- to understand logical relationships

- to construct logical sequences and understand the conclusions to which they lead

- to detect fallacies in reasoning

- to recognize that "how to think" is different from "what to think"

Critical Thinking

Students should learn

- to ask questions in order to discover meaning

- to differentiate between subjective and objective viewpoints; to discriminate between opinion and fact

- to evaluate the intentions and messages of speakers and writers, especially attempts to manipulate the language in order to deceive

- to make judgments based on criteria that can be supported and explained

These objectives are all taken from ESSENTIALS OF ENGLISH.

PRINCIPAL FEATURES OF THE ENGLISH CURRICULUM

Hampton City Schools

The English Curriculum for grades 7-12, first implemented in the fall of 1983, has the following principal features:

1. Preparation and design of curriculum reflect broad research on quality English programs and the continuing counsel of an English educator of national repute with extensive curricular experience.

2. Courses are organized by grade level with three difficulty or ability levels. Credit is earned on a semester basis.

3. Within each course lessons are organized around themes.

4. Whenever appropriate, units cut across all ability levels. Moreover, certain other core elements (skills, concepts, learning processes) are taught across ability levels, with materials adjusted to interests and needs.

5. Language arts components (vocabulary development, composition, literature, language study, grammar and usage) are organized into activities in a natural way.

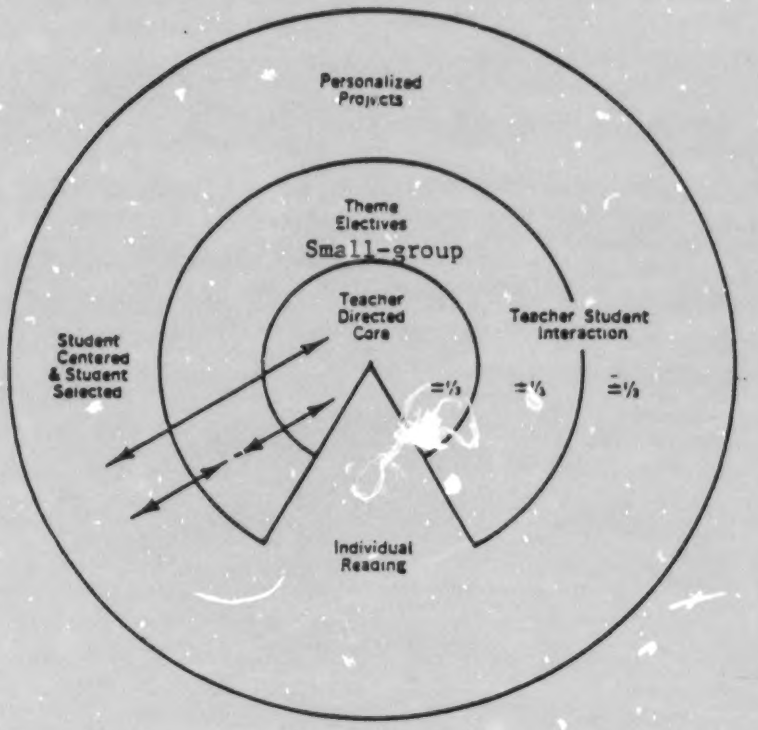
6. The sequence is broadly based and spiral, with continual reinforcement and extension of earlier learning.

7. Learning activities accommodate differences in learning styles by providing a balance of large-group assignments, individualized reading programs, and personalized projects.

8. A full assessment program tied to course objectives has been developed. Moreover, objectives for all courses have been correlated with the English Standards of Learning Objectives for Virginia Public Schools.

9. Textbook materials have been selected and continue to be selected to fit a program of core readings, small-group readings, and personalized reading.

English Curriculum
Multilevel Course Organization to Support
Quality Learning



The new English program is designed to combine a variety of instructional methods and materials to stimulate and maintain student interest and achievement. Three major strategies form a multilevel format:

1. Teacher-directed core: Large-group instruction in core materials, which establishes the basis for small-group and personalized projects.

2. Small-group activities: Student reading and discussion of books, completing study guides, and sharing compositions related to themes under study. Teacher organizes for group work, especially to help students learn at optimum pace.

3. Personalized projects: Individual readings and projects which may or may not result in small group activities.

Individual reading cuts across all levels. Student utilizes core materials, small-group thematic readings, and personalized readings and projects.

In this three-tiered curriculum model, the parts are closely interrelated. Organization is flexible, but no one component dominates.

Source: This model is taken from Ken Styles and Gray Cavanagh, "How to Design a Multi-level Course of Study to Bring about Quality Learning," The English Journal 64 (February 1975): 73-75.

Thematic teaching lends itself to these responses.

WHAT CAN YOU DO WITH LITERATURE BESIDES "DISCUSS" IT?

Reading More

- Books by the same author
- Books on same theme
- Reading ladders - See NCTE book (difficulty level)
- Reread the book
- Book reviews - not book reports
- Biography of author - also letters to authors
- Historical backgrounds
- Non-fiction backgrounds

Writing

- Reading log or journal
- Free responses
- Rewrite ending
- Write a sequel
- Newspapers, based on book
- Introduction to an anthology
- Story, book, play on same theme
- Transpositions:
  - Story into play, movie or TV script
  - Script into story
  - Poem into story or play
- Interviews with author or characters
- Personal experience writing on similar events (Has something like this happened to you?)
- Opinion papers: broadsides, editorials
- Fictionalized experience
- Creative writing

Talk

- Book talks (students, librarian, teacher)
- Book conferences
- Fan clubs
- Imaginary dialogues, monologues (among characters, among students and author)
- Oral readings
- Panel discussions and debates
- Oral or taped book reviews
- Outside speakers

Drama

- Improvisations
  - Problems in the story
  - Conflicts among characters
  - Alternative endings
  - Pre-reading scene setting - reading part to students
- Simulations
- Reader's theater
  - Pantomimed story
  - Improvised version
  - Barstool readings - skill reader doing transitions
- Compare dramatic readings
- Listen to recordings
- See the play
- Videotape the play
- Play production - occasional - well worth the time
  - Improvisations
  - One-acts
  - Full production

Art & Media

- Nonverbal responses
- Painting and sculpture
- Musical backgrounds
- See and discuss the film
- See related television
- Filmed response - still important
- Radio documentary
- Advertisements
- Book jackets
- Bulletin board displays
- See thematically related films
- Radio serializations - 5 minute tapes
- Slide tape
- Cable TV presentation

Stephen N. To[illegible]

General Policies for Written Assignments

Writing Materials

1. Use standard notebook paper (lined paper measuring 8" by 10½" and having a red margin line) for writing. Paper torn from a composition book is not acceptable. If the paper is to be typed, use standard size (8½" X 11") white typing paper.

2. Have a pen ready for use in the classroom at all times. Use only black or blue-black ink for all written work submitted to the teacher.

3. When it is advisable to use a pencil for note-taking, quizzes, or other in-class writing, use a No. 2 lead pencil. Have pencils sharpened before class begins.

Arrangement of paper

1. Write on one side of the page unless otherwise specified.

2. Write your name, course label, and date in the upper right-hand corner of the first page.

Example:

Darryl Danvers
English 9
January 7, 1984

If the manuscript contains more than one page, write your name in the upper right-hand corner of every page. Number every page, except the first, in Arabic numerals just below your name.

3. Leave the standard margin on each side of the page. Standard margin for the right side is one inch. Leave one line blank at the bottom of each page.

4. Center the title on the first line of the first page. Do not write the title on other pages. Do not underline or use quotation marks around your title. Only use these markings when elements in your title require underlining or quotation marks in their own right.

Example: "My Last Duchess," A Psychological Study

5. Allow one line between the title and the body of the manuscript. The practice of writing on every other line for the body of a manuscript is not acceptable for the final draft. On the second page, begin writing on the top line.

6. Indent the first line of every paragraph about one inch.

7. Manuscripts having more than one page should be arranged in the proper sequence and submitted in one of the following ways, depending upon the instructions of the teacher:

   A. Folding the pages together with student's name, course label, and date written on the outside of the paper.

B. Clipping or stapling pages in the upper left-hand corner. A practical aid is for the teacher to provide a stapler for classroom use.

8. All manuscripts must be neat and legible.

Assignments

1. Assignments are due at the beginning of the period and may have points deducted if submitted late.

2. Only excused absences give the student the privilege of make-up work.

Standards of Learning Objectives

Standards of Learning skills are integrated into the curriculum throughout the year through a variety of activities. All students will demonstrate mastery of SOL objectives by completing assessment strategies in the SOL handbook. This SOL Cross-reference Guide represents a sampling of SOL-related activities.

SOL Cross-reference Guide

SOL Objective	Instruction Toward Achievement of Objectives
12.1	A. Units I, II, III, IV: all small-group activities B. Unit II Activities (pp. 74-75) C. Unit IV Activities (p. 100)
12.2	A. Unit I Suggested Strategies (p. 41) (p. 45) B. Unit IV Activity B (p. 99)
12.3	Units I, II, III, IV: all composition assignments
12.4	A. Unit II Activities (pp. 73-75) B. Unit III, Topics for Papers (pp. 91-92)
12.5	Unit III Activities (pp. 84, 86, and 90-91)
12.6	A. Unit I Suggested Strategies (p. 41) B. Unit II Activities (p. 73-74)
12.7	A. Unit IV, Activities for I, B (p. 99 B. Unit IV, Culminating Activity (p. 102)

SOL Objective	Instruction Toward Achievement of Objectives
12.8	Units I, II, III, IV: All written assignments or individualized reading
12.9	Unit III Activity (p. 85)
12.10	Unit IV, Activities for III, G (p. 101)

Implementing the Individualized Reading Session within the Curriculum Context

RATIONALE

Although both students and teachers may be quite familiar with the term "Reading Day," it is doubtful whether they have paused to consider its curriculum implication. Most often the term simply means that the students will read some material in class, most generally "a library book," and the teacher will "catch up on some things," generally correcting/grading compositions. There are, however, essential points that should be addressed in making class reading (hereafter referred to as the reading session) an effective, valuable aspect of the English curriculum.

First, some definitions must be clarified. Reading session is any planned unit of time devoted solely to individualized, independent reading of selected books that correlate with and support the basic core ideas of the English curriculum.

Individualized, independent reading is the student's reading a selected book according to a schedule he/she has established with the advice and guidance of the teacher.

Selected book is any book which is listed in the curriculum guide and which the student has an opportunity to select for a particular assignment.

The reading session is an essential component of the English curriculum because it allows students to achieve at a rate which is comfortable to them, it stresses responsibility and maturity in both making decisions and performing, and it permits, on an individual basis, the enlargement of knowledge and experience through participating vicariously in the lives of characters, both fictional and real.

STRATEGIES AND TECHNIQUES

The success of the reading session will be the result of masterful teacher-student cooperation.

Planning

A. Selection: An effective curriculum-oriented reading session necessitates planning ahead, generally by the semester and according to curriculum unit topics. The teacher must investigate which and how many books are available and which titles are appropriate for each particular class.

B. Issuing: Before the planned reading session, the teacher presents the major books and gives some brief comments about each. A teacher should not hesitate to state that he/she has not read a book, but then should encourage the students to read it in order to share their insights with the teacher.

The teacher should announce the date, according to the semester syllabus, that the reading is to be completed and then should work with students to make any needed adjustment of the schedule. Both the students and the teacher should be completely clear about the final date.

The teacher should give some positive comments concerning the purpose for reading the works. The students would then make a selection and sign the issue sheet.

As the final aspect of the issuing process, the teacher should distribute bookmarks (any strips of colorful paper, art paper, light cardboard, etc.). Then the teacher works with the students to develop an individual schedule of reading to meet the final date for completion of reading:

How many reading sessions in class will be held?

How many pages will be read per day? (This is calculated by dividing the number of days for reading per week by the

Strategies and Techniques (continued)

total number of pages of the book.) NOTE: In group work, the group leader can handle many of these aspects and can serve as monitor for his/her group.

Each student should then write his specific schedule--the date and the page number for that date--on his bookmark. The bookmark becomes a guide for the students and a monitoring device for the teacher.

C. Setting up the Reading Session: Students should be reminded of the reading session well in advance and all particulars should be settled prior to the reading session. (For example, how much time will be allowed for the reading, all period or twenty minutes?)

On the day before the reading session, the wise teacher, in a light mood, will issue some tangible reminder to the students to bring their books:

1. A page from an old book or a colorful page from a magazine.
2. A written or printed note or quotation (perhaps just slips of colored paper with the abbreviations B. Y. B. T. {Bring Your Book Tomorrow.})
3. A simple object such as a dried leaf.
4. Colored slips of paper on which the students write themselves a note.

These simple items are unorthodox enough to help the students to remember their preparation for the next day's task.

If any books are to be used from the Media Center, the students should have these checked out before the day of the reading session.

Finally, the teacher should be prepared to read also--either one of the texts the students are reading or one of similar description. He should share his reading plans with the class. The effectiveness of the program is partly due to the teacher's setting an appropriate model.

ACHIEVING THE TASK

Reading should begin immediately after the roll is completed or should be done strictly according to the schedule that was established. If twenty minutes were allotted during the planning stage for the reading session, then a full twenty minutes should be used for the reading task.

No other activities (returning papers, individual conferences, etc.) should be scheduled or conducted.

A relaxed atmosphere should be maintained. A student may find that propping up his/her feet is quite conducive to good reading.

The concerned teacher sets the model again by reading an appropriate book.

In short, the reading session, to be effective, should be used for reading for everyone: the teacher does not grade papers; the students do not make up back work. The session must not become a "filler" (something for some of the students to do while others are involved in activities other than planned reading).

FOLLOW--UP

Some form of follow-up should come after a reading session. It should be brief but directed.

Oral (General informal discussion):

What did you like about what you read?

What can you anticipate about the plot?

Did you make a good choice in selecting this book?

Written:

The teacher distributes colored slips of paper and asks the students to give such information as the title and author of the book, the number of pages read during the session, and one important or interesting incident from the section read during the session. The

questions may vary: one interesting or amusing character and why he/she is, or one interesting or unusual place and why it is.

A variation of this plan is for the teacher to distribute the slips and have the students give the title and author of the book and then some (five to seven) impressions of the book. The slips may be kept and used for further reports. The teacher just needs to update the question: List another interesting character and tell what makes him so, or tell what changes that may have occurred in the previous character.

The teacher should read all the slips and put a check on them. It is well for the teacher to make some general, positive oral comments about the reading on the day after the reading session.

Printed forms may also be used as reports of progress during the reading session (see sample reporting forms following the text). It is a good practice to give a grade for the progress made during the reading session (see sample forms). If this written form is used, it is well to have the students prepare the slips during the last five minutes of the reading session.

Quizzes should not be given on the reading session activity, since the purpose is not to prepare for being tested. Students should have an opportunity to respond in a final essay (see sample forms) and on the course examination.

IMPLICATION

If the teacher plans adequately for the reading sessions and conducts these as an integral part of regular English instruction, students will be more positive and more knowledgeable in their responses. If the teacher

plans for reading on a regular basis and makes adjustments in the grade level and the ability grouping of his students, then the students are likely to regard the reading session as a period of potential accomplishment.

Sample reporting forms and activities follow.

Progress Report of Reading

Name _____ Period _____ Date _____

What is the name of the novel or play that you read this period? Give the author.

How many pages did you read during the period? _____

In complete sentences, comment on one incident that happened in the section that you read this period.

Signature _____

Progress Report of Reading

Name _____ Date _____

Class _____ Period _____

Today I read (title) _____

I read the following pages: _____

How well did I use my time for reading during the period? _____

_____

_____

_____

What rating (grade), based on the above questions, do I assign myself for today's reading? _____

My signature: _____

Signature of teacher: _____

Final grade assigned by the teacher: _____

Composition on Individualized Reading

A character in modern literature, just as in classical literature, may experience "a rise and fall" in his existence.

Select one major character from the novel you read and trace his/her rise to success, fame, etc., or his/her attempt to do so and his/her fall--his experience with failure.

Note: Do not give a summary of the plot. Do not give a character sketch. You are considering the idea from a trace point of view. You would account for all the changes (physical, emotional, economic) that occur in the character's development.

(Note to teacher: Adjustments must be made here for grade level and ability grouping.)

Lesson on the Nineteenth Century Novel

Often a novelist introduces in his novel an element--an incident, a happening, a character, or a place--that is unexpected or unanticipated. Sometimes the element may seemingly serve little purpose.

In an organized essay consider sever l examples from your reading of a nineteenth century English novel of the author's use of an unexpected or unanticipated element. Show why and how the author integrated the elements into the novel. Does the inclusion of the elements have any major impact on the overall significance of the novel?

(Note to teacher: Adjustments must be made here for grade level and ability grouping.)

Guidelines
Use of the Computer

Word Processing: (This software package, like a typewriter, is useful at every stage of composing. Students may save their work to a diskette or may produce a printed copy.)

1. Train 3 students in the use of Bank Street Writer (about 15 minutes) or let 3 computer-literate students train themselves with the manual. After this, each trained student, paired with another, can acquaint their partners with the use of the program. With daily training on 3 computers a class of 25 can be familiar with this program in a week. (No more than 3 can view the screen at once so avoid larger groups than this.)
2. Assign 2 students to compose on the computer an assignment that has been given to small groups for discussion and writing (e.g., create a dialogue between Macbeth and Antigone about their motives).
3. During any writing period (at least a half period), send one student to compose on the computer. (A word processing program can be used by only one person at a time unless the teacher has other educational goals involving discussion.)
4. Send a pair (never more than three) of students to edit a composition that has been saved to a diskette. Students should make a hard copy to allow revisions at home.

Dialogue Software

1. The Brainstorm and Diamante software require only one user. These are designed to aid the invention stage of composing. Each program will offer the opportunity to make a hard copy, which can be used in class or with the word processing program to draft into an essay.

Dialogue Software (continued)

2. Send 3 students to use Invention: Narration to create a dialogue and make a printout for discussion of plot development and/or characterization.

Drill and Practice and Tutorial Software:

The teacher should:

1. Read the manuals that accompany the commercial programs to find out if a printout can be expected. These software packages are designed to be used by an individual. The teacher needs to determine with the student which aspects of the tutorial is useful at a given time.
2. Drill and Practice software is designed for individual users to reinforce classroom instruction. Such programs are helpful in providing practice for the student who needs to review concepts beyond the repetition required by the class. Students needing such extra practice can be rotated to the computer while related small-group or individual activities are going on in class.
3. Some programs (Crossword Magic, Magic Spells, Student Word Study) allow the teacher and/or interested students to create their own materials. Students will enjoy doing this for their classmates.

Computer Software
Recommended for Grade 12

Computer software for Language Arts has been written in three programming styles: drill and practice, tutorial, and dialogue. Most of the materials listed below provide drill and practice in which users are given information that they must apply to specific situations. The tutorial allows users an opportunity to control their own study by selecting from a menu of materials. Both of these types of software provide feedback within the program as well as recording users' responses at the end. The dialogue program requires users to construct responses in their individual styles and provide an opportunity to print out these responses or to save them to a diskette for future use.

All of the software listed below is available from the Professional Library and from other libraries as noted.

Composition:

Applewriter II (word processing - Level III)
Bank Street Writer (word processing - all levels)
**Brainstorm: Description
**Brainstorm: Exposition
**Brainstorm: Argumentation

Language Development:

Analogies
Compu-spell (adult/secretarial)
Crossword Magic
Krell's College Board SAT Exam Preparation
The Linguist (enrichment)
Magic Spells
Mastering Parts of Speech (remedial) (Davis Jr. High)
*SAT Word Attack Skills (available at Bethel only)
Wordrace (game)

Reading Development:

*Comprehension Power, Levels Hi-A-B-C; J-K-L
Compu-read
Speed Reader
Thinking and Learning (Davis Jr. High)

Literature:

1984
The Miracle Worker
Adventures of Huckleberry Finn
A Separate Peace
Red Badge of Courage

*Tutorial Program
**Dialogue Program

NOTE: Unit I, "Know Thyself," has a twelve-week format. Teachers may shorten the unit to fit the nine-week grading period, or extend the project phase into the second nine-weeks, or shorten the second unit, "Choice and Consequence" to six weeks. Both units should be completed by the end of the semester.

EXPERIENCE

I stepped from plank to plank
  So slow and cautiously;
The stars about my head I felt,
  About my feet the sea.

I knew not but the next
  Would be my final inch,--
This gave me that precarious gait
  Some call experience.

Emily Dickinson

Unit I: KNOW THYSELF

LEVELS II, III

GENERAL COURSE DESCRIPTION AND OBJECTIVES

Twelfth graders are a diverse group from a wide range of cultural and socio-economic backgrounds. Strongly motivated toward career or college preparation, they tend to be concerned with "relevance" and "practicality." Some may be married and have children; many have jobs and thus have a degree of financial independence. They tend to view themselves as young adults rather than as children or merely teenagers. As learners, they are ready to move away from intensely personal subjects to more global themes. The core curriculum, therefore, focuses on exploring universal issues, coping with change, and making decisions. Students increase their understanding of the scope and depth of human experience through studying the full range of literature. They sharpen their skills in analytical reasoning and persuasion, recognize the changing nature of language in oral and written forms, and learn to develop their thoughts fully in writing for appropriate audiences.

RATIONALE AND DESCRIPTION OF UNIT

Life today moves faster than it ever has. The technological revolution in the past three decades has given us access to a broader spectrum of experience; consequently, we are forced to deal with much more data than our ancestors. This tends to turn us outward and hurry us along to fulfill dreams, hopes, and unknown destinies with little opportunity to stop, reflect, and assimilate the information of life. Too often we lose touch with our inner selves, or perhaps we never learn to communicate within; thus we become less effective participants in the external world. This thematic unit focuses on this condition, exploring such questions as Who am I? Is it necessary to discover my Selfhood? If it is important, how is it done?

Because language links our internal and external selves, it must become an integral part of our exploration of this theme. Whether it is heard, spoken, written, or read, language can help us make sense of the data of our experience. This unit, therefore, is designed to provide opportunities for students to progress toward understanding themselves and their place in the world by becoming more competent users of language to learn. Regardless of students' intellectual capabilities, exploration of this theme will raise meaningful questions to help them structure information from their own experience. They will engage in dialogues with themselves, classmates, the teacher, and a multitude of real and fictitious characters from their reading and writing. Since this unit is organized to accommodate individual developmental patterns, it may be used by teachers of either level 2 or 3.

The approach to learning through talking and writing, which is suggested in this guide, assumes that the student is potentially an active learner and that the teacher is simply a more mature student who can act as an exemplary user of language, one who cares about accurate, clear, and appropriate talk in a variety of situations, and who can capitalize on the fact that students can <u>learn</u> from talking, an activity which they do quite naturally. This is important in an English classroom as "a major means by which learners explore the relationship between what they already know and new observations and interpretations which they meet." (Barnes, 1979) Allowing purposeful talk in the classroom, the teacher can guide students toward independent discovery of what they need to know in their own lives, rather than having them simply swallow prescribed lessons.

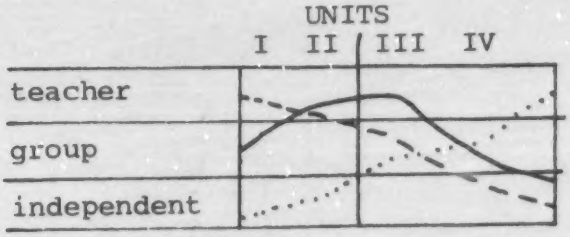
This unit approach, therefore, implies a different student and teacher behavior from the "centralized communication" (Edwards, 1978) prevalent in many classrooms. Students cannot be passive learners; they must think, question, discuss, listen, and write in the way that experienced learners do. If we expect them

to command language, we cannot approach it in an English class as "a separate entity from literature and writing," (Cart and Burton, 1982) and we must make use of their interests, abilities, and learning styles. In this cooperative classroom the teacher is a model learner, an experienced guide to the inexperienced student. As such, we have greater opportunities to work with individual students and with small groups in the atmosphere of inquiry and discovery. Since teachers and students bring different knowledge to the class and have different purposes, what each learns will obviously be different. But the point is that LEARNING OCCURS.

Such an approach as this sounds much like the idea we have heard for years -- "take the student where he is and go from there" -- but what is different is HOW we do this. Furthermore, when we explore the theoretical basis for our methods, we discover that many of our old perceptions of proper instruction simply don't take students where they are as learners. In the remainder of this guide there are brief discussions of (a) how to use the types of activities suggested in the sample strategies, (b) the importance of the flow of these activities to achieve the desired ends, and (c) suggested ways to manage these activities.

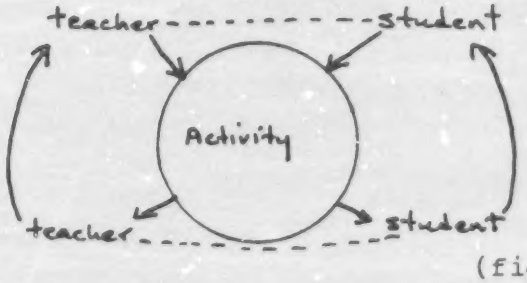
In this guide there are three kinds of activities: teacher-directed, small-group, and independent. Each must be used purposefully, allowing teachers to offer their expertise to students according to individual needs, thus becoming a resource person. To insure student growth toward becoming an independent learner, the teacher must be alert to students' needs and development. In the samples of strategies which follow, note that teacher-directed activities appear frequently at the beginning of the unit but diminish toward the end as small-group activities become more prevalent. Independent work at this early stage occurs most often as individual contributions to group projects, production of written work, and individual projects arising from group work. As the year

progresses, the amount of time allowed for these three activities can be adjusted according to student progress toward working independently. As the following chart shows, teacher-directed work decreases, small-group activity increases until later in the year, and independent learning gradually increases as students are able.



(fig. 1)

The instructor's role is not only to organize these activities but to teach the "proper interaction" between students to help them toward independence, from being competent speakers and listeners to perceptive readers and writers. This process involves the teachers' awareness of the differences among talking, reading, and writing, and their ability to respect the experience and understanding the student already has. Both student and teacher bring knowledge and experience to each activity; both do something in that activity; and both complete the activity with a set of impressions and new knowledge.



(fig. 2)

Teachers in this cooperative learning venture have the task of designing positive, purposeful activities that follow a pattern of development. We must learn to discern individual student's needs, knowing when to lead, when to guide from the sidelines, and when to allow the students to forge onward.

A WEEKLY PLAN

The following diagram shows how the small-group activities might be structured into the class period. Obviously, no one can follow such a rigid schedule with real people, but such a tentative outline gives directions to the lessons planned.

Minutes per period

	5 10 15 20 25 30 35 40 45 50 55
Monday	Oral Reading | Teacher Presentation | Small-Group Activity | Teacher-led Discussion
Tuesday	Silent Reading | Small-Group Activity
Wednesday	Sharing from Journal
Thursday	Oral Reading | Small-Group Activity
Friday	Silent Reading | Teacher Presentation (Discussion with Class)

(fig. 3)

In this design the teacher presentation will set the tone and general direction for the activities of the week. This may be a reading of several poems that leads to a discussion of a question relating to the theme of the unit. (Alternatives may include posing a situation to get the class to think about the theme at a personal level, seeing a film, or introducing an idea from a passage in a novel.) Students then in small groups might brainstorm and record their ideas on how the reading relates to the theme. Each group has a report, then shares their thoughts, taking care not to make judgments prematurely. Tuesday's small group study may involve finding a short story or another poem in a collection that relates to the question, reading it together, writing individual observations, and sharing them. Wednesday's sharing from the journal can be done by the whole class together or in small groups. Topics would vary from student-written stories, poems, essays on the topic to personal reflections and exposition. Thursday's group study may involve a presentation of a piece written by an individual or a group in a dramatic form. Friday becomes the time to draw the ideas of the week together, perhaps through a short journal writing and then sharing, possibly through a teacher-led discussion, through group-led discussions or readings of their own work.

Note the period allowed for silent reading. The time, of course, can vary; however, it is important that this be done regularly to help students form a habit of reading. (The teacher obviously sets the example.) It may be convenient to have the students carry reading books daily and read during extra time in class. The oral reading should also become a regular activity which involves every student over a period of time (2 or 3 a day). This presentation is not only enjoyable, but it also gives students an intimacy with language they can get in no other way. The selections chosen for these short readings can often encourage others to read the book, and it certainly gives the class a sense

of the writer's voice. Here also the teacher is expected to set an example by participating in reading and writing activities, sharing when the class asks but never to intimidate.

The journal referred to throughout this unit implies a writing practice book, not a diary or strictly a collection of personal reflections. This book may include these, but it would also include poems, stories, drafts of essays as well. This journal, to be effective, must be read regularly. (Reading 5 or 6 per day you will get through 5 classes in 3 weeks.) It is from the writing book that the students periodically read their work and have others respond. (See Appendix 1) Obviously, the teacher need not read everything and should read nothing in this book as a final draft. Students will get feedback from peers on some pieces, from the teacher on others. A place in this book should be set aside as a reading log (see Appendix 2).

By the end of the twelfth week students will have experienced the use of language in written composition, literature, and oral communication in the ways listed below:

Written composition	literature	oral communication
personal response	each genre	active group participation
makes observations	review literary terms	report to class
makes inferences	characterization	reads own work to class
defends a position	development of theme	presents projects to class
writes poems	studied structure of literary pieces	adjusts presentation to audience
writes exposition		
writes dialogue		
writes comparisons		
writes explanations		
revises and edits		
redrafts		
researchs topics of personal interest		
reviews grammatical structures		

If we teach students well, we will see them become more confident users of language, aware of its appropriate and accurate practice. They will better understand what they read and be able to express thoughts about it. With these developed abilities, they will care about correct and articulate thought in themselves as well as in what they read for information and pleasure.

SUGGESTED STRATEGIES FOR THE CLASSROOM

Weeks One and Two

After a review of the expectations and requirements of the course, introduce the theme of the unit, KNOW THYSELF. Have the class write this title at the top of a journal page. Then allow time (at least 10 minutes) for them to write non-stop as many questions about this theme as they can think of. If there is a period when no question arises, students should write "know thyself" over and over until another question comes. At the end of the writing period, arrange the seats in a circle and share questions by having each person read those generated. Then allow 3 to 5 minutes for them to add questions to their lists. (Teachers might write down the generalized concerns from this session.) It is important that no one write during the sharing time. Everyone listens.

In the journal have everyone write about this theme in whatever way suitable to interest and capability, planning to share their writing with the rest of the class. Some students may want to write on the questions, some a poem, some a story. For sharing the writing, again arrange the group into a circle. No one should take notes but should listen very carefully during each reading, at the end of which allow three minutes for listing observations about the paper. It is important that students understand initially to make factual statements, not emotional responses or judgments. As these discussions proceed, move into having them make inferences and eventually analytical comments supported by

these facts and inferences. When the class understands this procedure, perhaps this procedure can be shifted most often to small-group work.

(Examples of factual observations include: She gave three reasons. He uses lots of adjectives. He used past tense throughout. She asked six questions.)

(The writer should make notes on these observations from the class and write a response in the journal/writing book.)

This is an appropriate time to supplement these activities with the study of the elementary logical principles in English Writing and Language Skills, pp. 152-167. (SOL 12.6)

Another introductory lesson may include rapid reading. Each student should select a short novel she/he has not read. Tell the class to find out as much as they can about the book in 20 minutes (about the story, its main characters, how easy or hard it is to read, etc.). At the end of the reading time share methods of getting this task done, for it should be repeated after the class visits the library. To help students begin their reading, it will be helpful to tell what each book might be like to read. This may be done quickly in large or small groups.

Discuss the roles of interviewer and interviewee, emphasizing the style of questioning and observation that helps the interviewer to elicit information from the interviewee that accomplishes a specific purpose of the interview. The interviewees need to discuss ways to project the image required by their roles. Use a variety of situations to role play. (SOL 12.2)

To follow up on an assignment, think of two people (real or imagined), one of whom you consider knows himself well and the other who does not, present the class with an opening situation (e.g., "Two people met in Gosnold's Hope Park one morning."). Have students write individually what No. 1 said to No. 2. Then what No. 2 said to No. 1. Write two more exchanges. Then give the class some catastrophe to add (e.g., "At that moment the earth began to

tremble, then shake violently."). Then write three more exchanges to end the story. After the last interchange, write a one sentence moral. Gather in a circle and read the stories, stopping between each to record and share observations. In the sharing period the teacher is alert to opportunities to use general terminology that students appear ready to understand, to interject supportive observations, and to review grammatical points (but not to excess at such an early stage of writing). This is also a good time to expand the theme in relation to the class questions. Students may then rewrite their stories or write new ones. Some may want to post these on the bulletin board for others to read again.

"The Bet" by Anton Chekov is a short story that may be suitable for teacher presentation, though any of those in the core text will serve. Since students have been making observations of each other's writing, it would be appropriate to extend this to the short story, starting with the obvious and moving toward inferences and judgments according to the ability of the group. This may be done in small groups with the teacher visiting each as an observer unless invited to participate. At the end of a small-group period of observation, the class should come together to share their thoughts about the story in a large-group discussion. Students may write personal responses to the story in their writing books and choose another story from the core text (literature generally reveals the self in some way so it is not necessary that it come from the unit on the self). These stories may be discussed in small groups in relation to the broad thematic questions that allow everyone to propose ideas from the perspectives of a variety of stories. Provide such open-ended questions as: Is it important for people to know themselves? To what extent can they know themselves? How do people discover who they are? After these activities the

class is expected to make entries in their journals--personal responses to reading, discussions, rewriting into dialogue or poem, etc. (These journal activities are also effective group activities to add the element of healthy play to the study of literature.)

SUMMARY OF THE FIRST TWO WEEKS

-- Students have begun to use journals for learning.
-- They have discussed two short stories thoroughly.
-- They have written two modified fables and have revised one.
-- They have begun reading other works inside and outside of class.
-- They have begun to reflect on the theme.
-- They have begun to explore themselves as learners and writers.
-- They have read orally to the class as well as silently.

Weeks Three and Four

To help the students to examine their own process of thought, try the following problem:

> Place three bottles the same height on flat surface, forming a triangle of equal sides. The distance between the bases should be slightly more than the length of a knife. Have on hand four knives with flat handles and a glass of water. This is needed for each group of four.
>
> Using no more than four knives, construct a platform on top of the bottles. No part of a knife may touch the ground. The platform must be strong enough to support the glass of water. The knives may not touch the ground. The bottles may not be moved.

As the group works on this problem, they will discuss ways to solve it. Ask them to observe the ease or difficulty with which they solve it, how long it takes, how they went about it, the different approaches used and why, how a particular approach is blocked and comes to an end. How many solutions are there, if any? How sure are you about your decision? The object of this problem is to think about thinking and problem-solving patterns. Students may discover that it is important not to take things for granted, that the solution is difficult if there is no pattern provided by experience, that trial and error is as effective as logic. (See Appendix 4 for solution.)

If frustration seems to set in, provide a student in each group with the solution so that she/he can guide the rest to see it. When the group has used the "weave" to build the bridge, then revise the problem as follows and ask them to observe their processes in the same way as before.

> Set up four bottles in a square. This time, using no more than four knives, construct a bridge that will support a glass of water. Again, the knives may not touch the flat surface nor may the bottles be moved.

This time students will probably recognize the essential similarity of this problem to the former one and deduce that knowing the similarity between problems makes new ones easier to solve. They may also discover the importance of not being misled by inappropriate considerations which appear to make the problem different from others of the same type. A specific experience is more valuable if some general principles are derived from it; the more general the principle, the more valuable it may be. Someone may also remark that the experience of the first problem speeded up the process of solving the one following. (This problem can also be done with two bottles and four knives, but the point will be made with only two variations and will give each student something to reflect on about his/her thought process and problem-solving ability.)

To move into refining the thought processes and expressing ideas more precisely, focus on clarifying experiences in writing. Use the journal to write non-stop for at least 15 minutes about a favorite childhood place, toy, friend, etc. (favority family stories or memories of the first time for doing something also work well). Then out of this non-stop writing, try to relate in nine words the whole experience. This, of course, becomes a poem and opens the class to observations and sharing of these story-poems. (Some may write a fuller narrative before this.) Such an activity can lead to discussion of word choices and clarity of experience as well as ambiguity (intended and unintended). If the concept is unclear, have the class take a simple word (<u>ring</u>, <u>plant</u>, <u>read</u>,

etc.) and put it into as many different contexts as possible, showing different meanings. This is an effective, short small-group activity, a brainstorming session that need last no longer than 5 minutes. Short stories may also be used to follow up on this idea of ambiguity and clarity in language use.

A follow-up to describing one's own thought process in the journal is to have students interview another classmate to discover his/her thoughts, feelings, patterns of behavior, reflections, etc. on the previous activities. After each student has been an interviewer and interviewee, have them share in small groups their discoveries of behaviors and methods of questions and observation necessary to successful interviewing. (SOL 12.2)

The experiences written about in the journal will also work if they are put into narrative form. A second assignment with this is to add to the original story recollections of times when this story was important or when it was particularly meaningful. To narrate these events and then add them to the original tale moves toward developing a parable. The meaning here is not stated in a moral at the end but is suggested through the events. The writing and reading to each other lead to good discussion of how to make meaning and how to understand meaning.

At this stage have the class select a piece of writing from their journals (or combine several pieces) to revise and submit for a grade. By this time, everyone has written several narratives, numerous personal responses to literature and class activities, a few poems, and a multitude of observations. Some may want to write a paper on what they have discovered about their own thoughts, selves, lives, etc. In any case the fourth week is a time for

redrafting, revising with peer reaction and teacher reaction, editing before the final draft is submitted. It is helpful to relieve the anxieties of the grade-conscious students to draw up a set of criteria for evaluating these papers. Students will probably need to be reminded to do their drafting in their writing books. The draft submitted will be filed in the composition folder for future use in a final project.

By this time, students should have completed some outside reading which has been logged in the journal and recommended to the class (as desired). At this point too the class has used (perhaps internalized) a longer narrative structure, a poetic form, and an expository structure. They have further explored the theme topic and have redrafted and revised a piece of writing from the journal.

Weeks Five and Six

To continue the subject of ambiguity and clarity in writing cut the poem "Warning" (page 641) into pieces to put into an envelop for each group of students. Have them reconstruct the poem into a meaningful piece. (Perhaps you will choose another if anyone has already read this one.) When a group has completed piecing the bits together, have them glue them to a poster page in the room to be read to the class. They will enjoy comparing with each other, and it will also be interesting to see how the poet pieced the lines together and to speculate about why. Such discussions lead to insights about the compressed nature of poetry. Other such playful approaches to poems yield rich delights for the reluctant poet. (See Appendix 5 for Andrew Stibbs' suggestions.) This type of activity is a non-threatening way to ease students into sharing their poems.

Another form of play with poems is to translate the pieces into dialogue. Obviously, narratives are easiest to use; lyrics often require the addition of more material from the imagination. The class can make the choice according to what appeals to them. Some examples from the text that may be considered are "The Wanderer," "Sir Patrick Spens," "Edward," "Miss Gee: A Ballad," and "The Passionate Shepherd and his Reply." Have available collections of poems in addition to these. Each group will compose a dialogue that reveals what the poem is about. Should any group have difficulty understanding the poem by this time they will probably naturally make observations and inferences and proceed to analyze toward understanding what they need to produce the script.

Journal writing at this point may range from personal reflections on the poems, to responses to the process of reading, to playing with poems, to critical essays about poems arising from the personal responses.

Weeks Eight to Ten

While students are studying poetic language and forms in class, they might read a longer work outside of class. From those works available select short passages that will draw readers into the narrative. For example, the first paragraph of Kafka's The Metamorphosis would serve well to introduce an odd and curious situation that raises wonder about why Gregor turned to an insect, about whether this is real or symbolic, about how it happened; the group will respond. If they don't, they should choose another book for group study. To expand on previous assignments, the group may enjoy producing a radio dramatization of the narrative (or perhaps a TV drama if the video is available). The teacher

will need to visit each group as they begin their study and preparation for a presentation to the class. (You may want to use the project proposal in Appendix 3.) The process of beginning with the obvious (observations and inferences) again aids them in getting into the story more deeply for meanings that will emerge in the dramatizations. They may also see relationships to the thematic questions: Is self-knowledge important? To what extent does it affect one's life? How do people gain knowledge of self?

By the end of the eighth week each student should have drafted (or redrafted) a paper for graded evaluation. Again, selections from the journal that are drafted, revised, and edited will be submitted. This paper becomes the second representative piece in the writing folder.

Weeks Ten to Twelve

As a culminating study for this unit, have students read a selection of the eighteen essays in the core text unit on the Self or the Will. As they prepare these readings outside of class, in class you may find the study of artists' self-portraits a valuable presentation. Look at Vincent van Gogh's "Self Portrait," making observations about it (starting with the obvious) and considering his possible emotional state. An interesting journal piece is to take the role of van Gogh and write "Once I was . . . now I am . . . ." This sentence leads into a full exposition (or possibly a narrative drawn from research, a monologue). These papers would be enjoyable to read to the class. Other portraits, such as Rembrandt's "Self-Portrait" and Gauguin's, may be used in small groups for comparison.

A possible essay structure for a journal topic is "Some people see themselves as they wish they were; others, as they are at the moment." This study provides excellent opportunities to teach essay structures as the needs for various organizational forms arise.

By the end of week twelve students should have revised, edited, and submitted for grading a third paper for the folder. By the end of the semester there should be ample material for a class anthology. By the end of the year each student will have ample material for a personal anthology. A possible project for this unit to show the students' understanding of the thematic questions is making a booklet including original writing and some other pieces which show conclusions and understanding of how self-knowledge relates to individual experience. Some students may enjoy preparing a multi-media production on the subject. In any case, time should be allowed for individual conferences on the projects and to get peer help in revising and editing work for the project. These should be displayed or presented to the class.

MEANS OF ASSESSMENT AND EVALUATION

Students and teacher share in assessing the progress made during this class. Periodically, students are asked to comment in their journals on their own work (How well did I do on this assignment? What did I learn from this discussion?) This will not only help them to understand themselves as learners but will also be an aid to the teacher who must help them to improve. Teachers, of course, assess each day's activity (Did I accomplish what I had intended? What worked best? What needs changing?) and often make mental notes of student progress (Jack is reading more. Jill is showing more insight in her papers.) Such assessment directs planning. Writing descriptive comments on student papers or orally communicating these remarks helps to keep the student on task. These

assessments, along with group planning of criteria for oral and written work in class, lead to a means of grading.

During each marking period each student will be graded as follows:

Composition and Literature

Written:	2 revised papers in the 4th and 8th weeks	40%
	Journal (writing practice book) to be read at least twice during the grade period	20%
Oral:	participation in small-group projects and discussion	20%
Independent:	outside reading and individual presentations to the class	20%

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STUDENT BIBLIOGRAPHY

Readings for small groups

Level 2

The Good Earth
Flowers for Algernon
The Picture of Dorian Gray
Jonathan Livingston Seagull
Notes of a Native Son
Hamlet
The Heart Is a Lonely Hunter
The Old Man and the Sea
A Separate Peace
Lilies of the Field
The Taming of the Shrew
(and videotape)
Rebecca

Level 3

The Good Earth
The Stranger
Heart of Darkness
Invisible Man
Notes of a Native Son
Demian (Hesse)
Hamlet
Siddhartha (Hesse)
The Chosen (Potok)
Portrait of an Artist As a
Young Man (Joyce)
One Day in the Life of Ivan
Denisovitch
The Heart is a Lonely Hunter
Wuthering Heights
Lord of the Flies
Ethan Frome
The Taming of the Shrew
Rebecca

Individualized Readings

Level 2

True Grit
Bless the Beast and the Children
The African Queen (book and film)
Shane
Sea Wolf
One Flew Over the Cuckoo's Nest
Mutiny on the Bounty
The Caine Mutiny

Level 3

Of Human Bondage
The Razor's Edge
My Antonia
Death Comes for the Archbishop
Rabbit Run
The Bell Jar
Ah Wilderness
Look Homeward Angel
No Exit
Faust
Catcher in the Rye
Moby Dick
Sons and Lovers
The African Queen (book and film)
Hedda Gabler
One Flew Over the Cuckoo's Nest
Mutiny on the Bounty
The Caine Mutiny

APPENDIX 1

KEEPING THE JOURNAL

Instead of a notebook you will be keeping a journal, or writing book. Consider it a "think book," a place to record your thoughts about what you read, write, discuss, hear, and do in this class. Your journal should contain the following:

1. All in-class writing, regardless of length or assignment, should be dated and kept in the journal. This may be a short record or observations on a reading or film, reactions to a conversation, etc. You may find that you have ideas here that you will want to use in other writings.

2. Written assignments done outside of class through as many drafts as you decide to write are also included and dated. About every four weeks you will select some piece of writing you've done in this journal to write for grading. This piece should represent what you consider your best work to that point.

3. The reading log should be kept in a separate, designated place in this book. (See attached handout for details.)

Keeping this journal will be valuable if you think of it, not as an awesome task, but as a place to explore thoughts that are meaningful to you, to try new and different ways to express feelings and ideas you have, to think about questions that are important to you, etc.

APPENDIX 2

KEEPING A READING LOG

As you read independently, please keep a log in your journal. This is an informal record of your response to what you choose to read. In addition to including the title and author of the reading, your record can be done as you see fit to show your reaction. You may want to use the following suggestions, as they suit the reading you do:

1. Tell when and where the story takes place, give notes on your favorite characters, and tell the part you most enjoyed.

2. Your log might also be a free reflection on the feelings and thoughts the reading provoked in you.

3. Write a letter to a friend about the book.

4. Describe one of the characters as if s/he were coming through the door at the moment, or at a particular time in the story. If you like to draw, add an illustration alongside the writing.

5. Write a letter to the author (via the publisher) containing questions, criticism, expression of enjoyment, etc. (Mail it!)

6. Make a poster for "Film-of-the-Book": the stars, scenes from the story, what the critics say, etc.

7. Write a poem about the book (its ideas, characters, events in the story, etc.)

If you read any part of a book, please include the title, author and your reaction to what you read.

In any case, please make some kind of entry in your reading log twice a week.

When you have read a book you want to share with others, please record it in the class log on the shelf in the back of the room. This looseleaf notebook will be a good place to browse to get ideas of books you may want to read.

APPENDIX 3

PROJECT PROPOSAL

MEMBERS OF THE GROUP:

....

....

.....

DESCRIPTION OF THE PROPOSED PROJECT:.....

.....

MATERIALS REQUIRED:.....

.....

Reading required:.....

Writing required:.....

Talents required that may not show on the project:.....

.....

Style of presentation proposed:.....

.....

Equipment required for presentation:.....

.....

CONTRIBUTIONS OF INDIVIDUALS:

NAME	CONTRIBUTION
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....

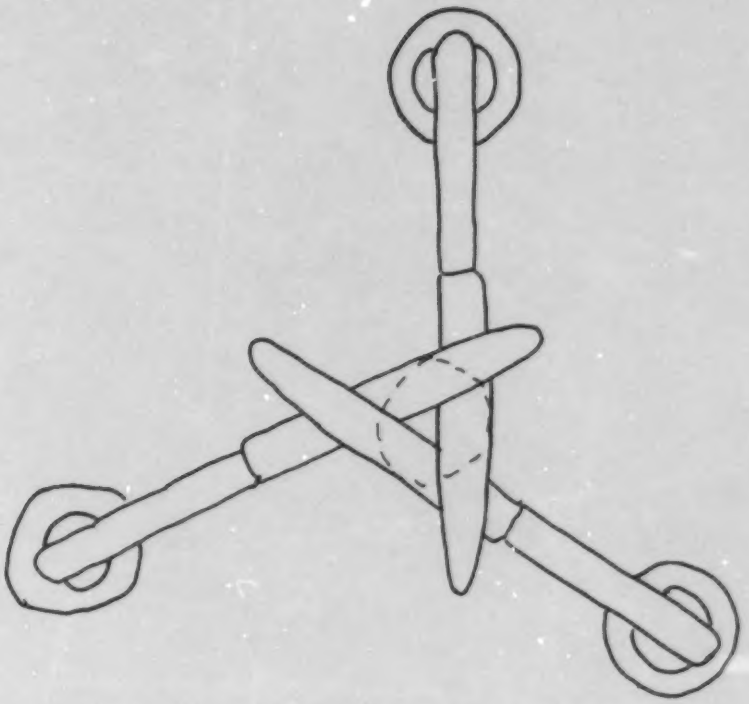
Project approved / rejected Teacher signature.....

Teacher comments:.....

.....

Appendix 4

Solution to the 3-Bottle Problem



APPENDIX 5

TWENTY WAYS TO START WRITING A POEM
from Andrew Stibbs (used at all ages and levels)

Collecting Words and Phrases

1. Find a list (e.g. the index of a flower book, the contents of a cook book, or all the remarks written by a teacher in a pupil's exercise book one term). Pick out some items which seem to go together, and arrange them in a meaningful sequence.

   e.g. eyebright love-in-a-mist ladies' tresses

   elder sage dodder
   nightshade speedwell box
   wormwood ash forget-me-not

2. Look at the "Index of First Lines" in an anthology. Pick and arrange. Black's "Nine Miserable Poets" (Macmillan) yields

   I sought a theme and sought for it in vain:
   I have heard that hysterical women say,
   Side by side, their faces blurred,
   'In the bad old days it was not so bad;
   it will not always be like this.
   Why should not old men be made?

   (by Yeats, Thomas, Auden, and Larkin)

3. Take two public notices or headlines out of their contexts. Combine them to make a new message.

   e.g. SPORTS CARS
   DODGE TRUCKS

4. Take a novel you know well. Find a page in it. Write out three lines from it. Use words from those lines to make a three-line poem which embodies some feature, mood, or setting of the book.

   e.g. Against the trembling water, the moonlight outline
   of two figures, Iseult leaning on Tristan,
   long since gone their way.

   (from lines 6, 9, 14 of p. 74 of Sutcliff's "Tristan and Iseult" - Puffin)

5. More ambitiously, take a scene you like from a novel. Take ten short sentences or phrases from it. Using words only from that collection - but using any of them as often as you like and in any order - make a sound collage to capture the essence of what's going on.

5. (cont.)

e.g. In the dark/ in the shadows/ a little stream/ a stream pushed down/
far down into shadows in a deepmost place/ flowed/ flowed/
flowed with a rustle that was not the wind/ no going back/
flowed out of dark woods/ flowed to her fingertips/
broadened/ broadened/ broadened to a pool/ to a trembling mirror/
to a thing with eyes/ all as it had been in the early days/
as it had been/ as it was/ in the day/ in the mirror/
there was no going back/
two figures in the branches

(from Chapter 8 of "Tristan and Iseult")

Using Simple Forms

6. Acrostics: Take a place name, and make a sentence of which the words begin with the letters which make the name, in order.

e.g. LEEDS - Look, even elephants dance serenely.

Or, better, make the sentence describe the place.

- Lovely Environment Emits Dirty Smoke

Or take a person's name and use that.

- Superbly Tailored Idol Buys Beautiful Suits

7. Take a simple repetitive poetic form, such as the "alternative definitions" of Adrian Henri's "Love is" or the series of warnings of Erica Jong's "Beware of the man who . . ./He will . . . ." Adopt and adapt it.

e.g. Beware of the teacher who likes a joke
He will make one about you.
Beware of the teacher who's one of the boys
He's . . . .

8. Haiku.

Altering Something

9. Write out six proverbs. Chop them in half. Join the halves in all possible combinations until you get a poem.

e.g. Too many cooks laugh longest

If it helps, cheat.

e.g. Too many cooks laugh last

10. Describe a straightforward sequence of events. Now reverse it in time.

e.g. I picked the chips from my mouth with my fork
and stabbed them onto my plate
then lifted the vinegar off . . . .

10. (cont.)

Or reverse the relationships of subjects and objects.

e.g. The worms ate the birds who shot the men . .

But this is prose, you exclaim. OK, so now you have a formula to take care of the meaning, worry it into verse.

e.g. Succulently descended the chips,
eased by my fork from my lips,
and faster than Valery Borzov
the sauce bottle sucked all the sauce off.

11. Describe something familiar from an unfamiliar viewpoint.

e.g. Seen from above, the sea is . . .
To the fox, the hunters are . . .

12. Take a well-known short poem, or one verse of one. Change it as much as possible by changing as few words as possible.

e.g.

Loveliest of trees, the cheery now	Loveliest of sights, the clothesline neat
Is hung with bloom along the bough,	Is hung with nappies along our street
And stands about the woodland ride	And waves above the cycle ride
Wearing white for Eastertide.	Wearing white for ads for Tide.

Or find "Thirteen Ways of Looking at a Blackboard"

e.g.

I was of three minds,	I know noble accents
Like a room	And lucid, inescapable rhythms;
In which there are three	But I know, too,
blackboards	That the blackboard is involved
	In what I know.

Playing Poetic Ping-Pong

13. You and your partner adopt conflicting roles (e.g. policeman/thief) and exchange single-line statements about your beliefs or your preceptions of elements of your shared domain.

e.g. Property is sacred
Property is theft

14. You and your fellow would-be minimalist exchange single-line poems in the form of telegrams each of which replies to what the receiver of the previous one thinks is its meanning. (Geddit?)

Using Well-Tried Compositional Procedures

15. Describe one thing as if it was another. For instance, if you described a stream as if it was a bird, it's babbling would be what? (Yes - twittering!). And its waterfalls ruffled feathers? The example in suggestion 16 describes buildings as if they were ships.

If you do this you may call yourself a "metaphysical poet" (in case no-one else does).

16. Go for a walk. Write three lines about each of three buildings you pass.

street like prison ships	the empty fat-flanked church	the anchored mansion
smoke in convoy	once hatched by masons	rides beyond them
drawn across the moor	has ports put through by stones	on the harbored lawn

17. A declaration or narration by an inanimate object, either riddling or admitting its identity.

    e.g. I am the desk you sit at. Eight times a day . . . .

18. Write notes about a real sight, event, feeling, or memory very quickly. Then working through about ten drafts, make your description of it shorter and more precise, isolating the key elements and describing them in the best words in the best order.

19. Read pages 184-186 (only - if you take my advice) of Robert Pirsig's Zen and the Art of Motor Cycle Maintenance (sic)(Corgi, 1976). Try it.

20. Read all of Ted Hughes's "Poetry in the Making" (Faber, 1967)(a few times - if you take my advice). He makes it sound easy and worthwhile. See if it is.

APPENDIX 6

THIRTY SIX THINGS TO DO WITH A POEM

At the annual conference of the National Association for the Teaching of English at Warwick University, a group of teachers considered the classroom teaching of literature. It seemed to the group that poetry was rarely popular with pupils in the schools they knew, and that a checklist of ideas for teaching poetry might be helpful. The list is introduced here by the group's leaders, Geoff Fox and Brian Merrick of the School of Education, Exeter University. Specific contributions were also made by Graham Baldwin, Barbara Bleiman, Roz Charlish, Dave Klemm, Colin Padgett and Andrew Stibbs.

It seems best to state the premises which lie behind the suggestions in the list:

(a) Poetry is to be experienced before it is to be analyzed.

(b) The enjoyment of a poem is often deepened by analysis, though such close study can be carried out obliquely, not only through line by line study.

(c) Any classroom activity in teaching a poem should bring reader and text closer together; not come between them.

(d) We need to discourage any message, implicit or explicit, that poems are really puzzles in need of solutions to be gradually pried from teachers by their pupils.

(e) A poem rarely "belongs" to its reader on one or two readings, particularly when such readings are immediately followed by an all-class discussion of an evaluative kind; in fact, "Do you like it?" questions about the whole poem or its diction, rhythm, rhyme, etc., are best deferred as long as possible.

(f) Whether a poem is finally valued or rejected, we need to provide means for reflection upon it, the opportunity for readers and listeners to work in and out of the text.

The contributors to the list make no claims for originality: our hope is that such a checklist might provide a range of possibilities for the inexperienced, two or three new ideas for the experienced, and an aide memoire for the frenetically busy.

Ideas are offered as starting points, intended to be useful in making poems more accessible to children in the circumstances of most schools, rather than as polished schemes of work. In this rather skeletal form, some suggestions may seem banal or even philistine, but we hope that many of the ideas could be developed and refined for pupils of virtually any school age. Inevitably, some of the ideas would be quite inappropriate to some poems, and we accept that the best teaching of a poem may well arise uniquely from that individual work.

The group at Warwick felt strongly that poetry often needs to have its way prepared. Sometimes, the mood of a class may be such that a particular poem is an appropriate response to that mood; indeed, this way of introducing a poem was felt to be an essential practice. More frequently, the constraints of a school time-table, especially at secondary school level, mean that some kind of preparation for a poem is necessary. Talk around and about a topic is perhaps the most common approach. It may be that some preparation through role play is useful; turning

the classroom from the moment children come into it that day into a busy railway terminal for Spender's The Express; setting up the bar of "The Red Dragon" as a context for the anecdote of Graves's Welsh Incident. More simply, groups could be given only the title of a poem and asked to speculate about the poem's content; or, through concentration exercises and questions, the pupils' store of personal memories can be explored in the silence of their own minds or in a few minutes or private writing.

Some of the Warwick group's more idiosyncratic suggestions have been excluded ("Prepare and deliver a sample of poets' work to houses in streets named after them...Keats Way, Chaucer Green, Tennyson Avenue, Betjeman Mews"). We have also deliberately omitted some of the most valuable approaches to reading poetry which stem from pupils writing their own poems. We presuppose that the ideas on the checklist will work most usefully in a climate where children are writing and talking about their own work; to have gone more fully into this area would have doubled the length of the list.

Many of the suggestions imply that children choose poems to work on for themselves. They would need time to browse amongst a range of poetry books - individual copies or small sets - in the classroom; the amount of help they need in this tends to decrease as it becomes a more accustomed practice.

First Encounters

1. The pupils listen to a couple of readings of a poem or read it silently, and then jot for five minutes of "instant reaction" to hold, discover, and begin to develop their own responses.

2. Pupils listen to a taped reading, perhaps with the voices of other staff or pupils from other classes (see 7 below).

3. A poem is read, without discussion, every day for a week (by the teacher and/or by class members who have prepared their readings).

4. A section of a display board in the classroom is reserved for poems (see also 13). These are changed regularly and those that have been on display are put into a file which forms part of the stock available to the class.

Sharing and Presenting Poems

5. In pairs or groups, children work out ways of presenting different poems in dramatic form to the rest of the class.

6. Pairs or groups prepare their own readings of the same poem which are then heard and compared.

7. Groups make taped versions of poems for their own class, year, or other classes (secondary pupils make tapes for primaries and vice versa) or exchange anthologies with a "penfriend" class in another part of the country. Sound effects et al. This is a particularly useful activity for a group of enthusiasts - e.g. Poetry Club or "A" level Sixth Formers.

8. Teacher directs an all-class chorally-spoken version, using a tape-recorder in rehearsal to foster the class's own critical refinement. Sound effects.

9. Groups, with the help of specialist colleagues if necessary, prepare some movement work to accompany a reading of the poem.

10. Children choose photographs or slides to project during their reading of a poem.

11. Episodic poems (e.g. ballads) are presented in a frieze to be displayed around the room. Each child is allocated a section of the poem and illustrates it, with the text included in the picture. Alternatively, a loose-leaf folder can be compiled.

Becoming Familiar with a Poem

12. Well-liked poems are copied out by individual pupils into an accumulating personal anthology.

13. Pupils make posters, individually or in pairs, with some appropriate art work to set off the text. Posters are then left for, say, a three-week period in classrooms or other "safe areas" around the school.

14. Children learn poems by heart; a technique fashionably deplored, but deeply valued by many who had to do it. The choice of poem could well be personal and lead not so much to a test as to a contribution in a group performance, perhaps around a theme.

15. Children listen to different taped versions of a poem and determine their preferred version.

Exploring a Poem to increase Comprehension

16. Group discussions, with or without a guiding framework, depending on how familiar the class is with such work.

17. Pupils A and B write brief "instant reaction" papers and exchange them; add a comment on each other's responses before discussion.

18. Pairs or groups are presented with the poem with particular words omitted and asked to speculate about what might best fit in. If specific words are omitted rather than, say, every seventh word as in standard cloze procedures, groups' attention can be focused on particular aspects of the poem - its imagery, rhyme or rhythm, for example, as well as its diction.

19. A poem is given to the class untitled. In pairs, they propose titles, leading possibly to consensus. Compare with the poet's title.

20. Pairs or groups are presented with a poem in segments to be placed in what they judge to be the best order. This is then compared with the full text of the poem.

21. Some "wrong" words are included in a version of the poem. In pairs or groups, pupils decide which they are and propose alternatives.

22. Pupils attempt parody or imitation: of a whole poem, or of specific techniques (e.g. conceits) or of poetic form (e.g. concrete poetry).

23. Pupils make a picture (without incorporating the text) which illustrates or captures the essence of a poem. Abstract pictures might be feasible with older pupils and collage is also a possibility. Liaison with specialist colleagues could be helpful.

24. Invent the story behind the poem. What has happened before? What is happening "off stage"? What will happen later?

25. Retell a poem from another character's point of view; add a comment from a third character.

26. Pupils rework a poem in a different genre (e.g. as a newspaper item). What has been gained and what lost?

Asking Questions

27. Groups prepare factual questions for others in the class or for younger classes, to use as a way in to the poem.

28. Groups prepare open-ended questions on matters of opinion about the poem for other groups to use.

29. Groups prepare a list of their own questions about a poem (matters of fact or of opinion) which they want to ask their teacher.

30. Pupils annotate a poem to meet the possible questions of a foreign student.

Collecting Poems

31. Classes or groups prepare an anthology - written or to be spoken - of remembered children's rhyming games or jokes in verse.

32. Pupils "find" poems - how many found poems are there around the school, the neighborhood, today's papers, local graveyards?

33. Groups prepare an anthology of favorite TV jingles to set alongside an anthology of most-loathed TV jingles. Performed either on tape or live.

34. The English Department builds up and uses a stock of cassettes which include readings by poets, actors, teachers or children (see 7) of a variety of poems arranged in ten or fifteen minute programs (c.f. radio's With Great Pleasure). These might be grouped around a theme or a particular poet's work. The programs can be heard, and re-heard, by individuals or groups and possible modes of response could be suggested at the end of a program either on the tape or in an accompanying typed booklet (which might also include the text of the selection).

35. Desert Island Poems - a group or a pair (subject and interviewer - prepare a list of, say, five favorite poems with readings and reasons for selection).

Demystifying

36. There still seems to be money (e.g. in regional arts associations) to bring a poet into the classroom to read his poems and to be asked any kinds of questions. Visits to classes seem a Better Buy than large poetry readings.

and a possible thirty-seventh

Forget It or Attack It - to persevere with a poem disliked by a class seems entirely counter-productive once it has had a fair hearing.

APPENDIX 7

SAMPLE JOURNAL ENTRIES

In addition to personal reflection and response to quotations as is common in journals, this book should be thought of as a record of a student's learning. It may be used for all types of writing done in a course. What follows are samples of experiments and practices that can be included.

TOWARD A POEM

A. In-class activity: The first assignment is done in pairs. Each thinks of an animal and writes what it is at the top of a page before handing the paper to the partner. The partner lists four phrases indicating a location for that animal and hands the paper back. Then each writer adds a phrase (or several lines) to show what the animal is doing or to suggest an idea. Below is an example of this writing as it appeared in a journal over a period of a week.

CAT

on the table in a travel case under the car in the den

****

CAT crouched in front of a plate
on the table
CAT hiding under the car
afraid of the other cat
CAT draped loosely
across my chair
CAT

****

CAT crouched before the fish

****

CAT whiskers spread
whimpering before the unguarded fish
on the dining room table

CAT growling fiercely
at an intruding neighbor cat
under the car

CAT lying peacefully
on the back of the chair
in the den

CAT howling loudly
and clawing at passersby
from the travel case

****

B. Revision (Homework)

CAT whiskers spread expectantly
whimpering appreciatively before the unguarded fish
on the dining room table

CAT draped limply
across the back of my chair
in the den

CAT growling fearlessly
back bowed ferociously at a furry intruder
from under the car

CAT screeching fearfully
tensely clawing the air
through the bars of the travel case

C. Revision 2 (after small-group response)

CAT gazing into the fire
chasing flaming shapes
up the chimney

CAT whiskers spread expectantly
whimpering appreciatively before the unguarded fish
on the dining room table

CAT growling fearlessly
back bowed ferociously at a furry intruder
from under the car

CAT screeching fearfully
tensely clawing the air
through the bars of the travel case

CAT pretzeled
on the bed
creating new worlds to explore

Student comment: I'm still not finished. Seems like I want to say something in it. Maybe I'll work on it over the week-end.
JG (Grade 12)

The following is a second draft of a poem (same assignment) originally called "Coon."

THIEF

The dark of night is my time
My prime time
For walkin', clawin', stalkin',
Called "the woods."

When dusk settles
And shadows begin to loom

My juices get to flowin'
But I simply stretch and wait
'Til all the day-shift creatures
Are tucked quietly
Beneath the comforter
Of night.

Then...out I sneak,
Mask in place,
Wary, yet bold,
Toward the four-star
Pickin's at the campground.

Call it fate...call it luck...
What happened next
Just happened, that's all.

When the garbage-can lid
Clattered to the gravel
I thought I'd be safe
As usual
Inside
On a gourmet binge.

But tonight...
Footsteps.
Human footsteps.
Too late
I pulled myself up to the edge
And peered out
But saw nothing
For the flashlights
Had my eyeballs glowin'.

With a surge
I tumbled out and ran
Blinded
Straight into the tent
Where screamin' people
Toss shoes and cards
And what-all
A hatchet, too
As round and round
I run

Searching
For a way to escape
Their desire to kill their fear.

Suddenly
I am outside the tent.
Being not quick
I run just across the road
And climb to a safe limb here
High up in this tree.

Student comment: Don't read this. I get sick of my writing sometimes.

I'll be rewriting this thing the rest of my life, you know. I could've picked a better animal. I never leave anything alone.
BFB (Grade 12)

TOWARD AN ESSAY

A. Ten minutes of free writing on theme of "Know Thyself." At the end of this time and a brief period of sharing one important idea with the class, the student adds to the free writing piece any additional thoughts gleaned from the discussion.

B. Homework: Select one idea from the free writing the student knows most about. Write an explanation of that idea to a classmate who does not agree with you.

C. After a discussion of the draft with a group of three, revise or redraft.

D. After a conference with the teacher redraft or revise.

Some students may revise more than others. All papers need not be carried to a finished product for grading as a separate piece. These drafts are considered part of the total effort represented by the learning journal.

TOWARD A NARRATIVE:

A. In class make a thumbprint character. Name it. Give it 10 characteristics.

B. With a partner role-play the characters to develop a short story from a basic structure. (Give the class an opening sentence. The pairs write three exchanges of dialogue. Then introduce a catastrophe into the narrative. Pairs write three more exchanges to end the story with a statement of a moral.)

C. Read stories aloud to two more pairs.

D. After small-group response and class discussion of the relationship between the moral and the rest of the story, revise or redraft.

E. Write another story with this pattern but with a more realistic character.

Obviously, much writing, reading, talking, and rewriting occurs before Week 4 when students select a piece to revise for grading. The above samples can be done through at least one draft in two weeks' time.

It is, therefore likely that students would have five or six writings to choose from for the graded paper. They may be able to combine several writings into one.

Unit II: CHOICE AND CONSEQUENCE

LEVELS II and III

Rationale

Twelfth graders tend to view themselves as young adults. As adults they will have to make choices throughout their lives, and then they will have to shoulder the consequences. The selected readings in this course will illustrate choice and consequence in literature. The students should then be better prepared in making choices and in anticipating and dealing with the consequences of their decisions. Also, the students should develop language skills appropriate for weighing and evaluating choices and consequences.

OBJECTIVES

Reading: The student will realize through literature that choices are determined by character and the consequences of these choices mold character.

Writing: The student will express perceptions, emotion, and ideas about choice and consequence in writing.

Speaking: The student will participate in a variety of speaking situations and will develop a sense of responsibility for the use of spoken language.

Listening: The student will cultivate listening skills necessary in evaluating and analyzing orally presented information.

RESOURCES

Core Textbooks

Winterowd, W. R. and Murray, P. V., English Writing and Language Skills, Harcourt Brace Jovanovich, Inc., 1983.

Carlsen, G. R., British and Western Literature: Themes and Writers (also Teacher's Resource Guide)

Readings from the textbook

Stories:
Macbeth, page 164
"The Little Bouilloux Girl," page 260
"How Much Land Does A Man Need?," page 295

"The Stamp Collection," page 255
"To Please His Wife," page 270
"The Guest," page 286

Poetry:

John Donne - "Death, Be Not Proud," page 310
Richard Lovelace - "To Lucasta, On Going to the Wars," page 319
Andrew Marvell - "To His Coy Mistress," page 320
John Milton - "Paradise Lost, Book I," page 322
John Dryden - "Absalom and Achitophel," page 326
Alexander Pope - "The Rape of a Lock," page 328

Supplementary Materials

Supplemental Reading (to be utilized for individual or small-group work)

Of Mice and Men
Mrs. Mike
Death of a Salesman
Julius Caesar
Lord Jim
The Mayor of Casterbridge
Tess of the D'Urbervilles
Oedipus the King
(Note: see the Teacher's Resource Guide for additional book titles, pages 70-71.)

Filmstrips - check individual school libraries for available sound filmstrips, records, etc.

Films - available from the Educational Resource Center

2091 William Shakespeare
1615 Artistry of Shakespeare
2336 Macbeth: An Introduction
1727 Macbeth: Politics of Power
1728 Macbeth: The Secret's Man
1729 Macbeth: Themes of Macbeth
1783 Plato's Apology: The Life and Teachings of Socrates

Media - individual teachers should check educational and cable listings for appropriate material.

The Arts - See the Gallery section of the textbook (page 265) and utilize the Fine Arts department in the school.

Community Resources -

Busch Gardens - Globe Theater
Local drama group productions
Court system and local police department

Teacher Resources

Judy, Stephen and Susan. The English Teacher's Handbook

Teacher's manual to Carlsen's British and Western Literature: Themes and Writers

STRUCTURE AND SEQUENCE

As a course of action the teacher may use the short stories and the poems to introduce the unit and to model the type of reading, analysis, synthesis, and correlation which will hopefully be used in small groups and individual readings and in Macbeth. The short stories, poems, and some parallel reading will probably comprise 3-4 weeks. The introduction of Macbeth, the reading and analysis, and any culminating project will probably comprise the final five weeks. Obviously the pace will vary depending upon the achievement level of the students and the style of the teachers. Grammar concerns should be incorporated into the lessons as the need arises.

ACTIVITIES

I. Short Story Reading

A. Read sections of the first two stories aloud to the entire class. Then have students read aloud. The manner of selecting readers may vary from volunteer to "draftee."

B. Divide the class into groups. Give each group a story to read to the class. Students should select a character in the story and then read that particular part, orally.

C. Divide the class into two groups. Assign each group a story. The groups read the story to members of the same group first. Then each group should enact the story for the other group. Some members of the group will read the parts and other members will mime the parts.

D. After reading a "core" story, students may be given a list of supplemental stories by the authors previously studied. The students may be grouped or they may work independently to present an oral interpretation for the class.

E. See the Teacher's Resource Guide for related activities for individual stories.

II. Writing

A. "The Little Bouilloux Girl" - Colette

1. Introduce the story by having the students write about a person with whom they would trade places if given the chance. Students should explain the reasons for wanting to change places.

2. Have the students write a playlet, dramatic scene, or short story which treats the subject of "envy" and shows the reasons for envy.

3. Two students may be asked to debate the consequences of "waiting for the right time" to do something. Do "good things come to those who wait"?

4. Students may write a scene wherein Nana Bouilloux meets her "prince" again while still young.

5. Students may write an essay which discusses the "burden" of being beautiful, or talented, or a genius, or inventive.

6. Students may be asked to show the relationship of Twain's The Prince and the Pauper and this short story.

7. Students may write a story about a society which considers talent, beauty, intelligence, etc. as a handicap (i.e., Vonnegut's "Harrison Bergeron").

8. To prepare the debate activities, review the principles of elementary logic and reasoning in English Writing and Language Skills, pp. 152-167. (SOL 12.6)

9. See the Teacher's Resource Guide, pages 58-59.

B. "How Much Land Does a Man Need?" - Tolstoy

1. Introduce the story by having the student write an answer to the story title.

2. As an introduction to the story, the teacher may explain the concept of possessions in Russia and, after the students have read the story, have them discuss in essay form the advantages and disadvantages of the capitalistic society and the communistic society.

3. Students may be asked to write about a situation in which their own greed caused them more problems than the actual possession was worth.

4. Students may create a short story, playlet, radio program script, which illustrates the trouble people will go to in order to "possess" something. Some of the old Twilight Zone episodes may be used here for illustration.

5. Students may be asked to read the story of Dr. Faustus as parallel reading and show in essay form how Tolstoy has treated the same theme in his short story.

6. See Teacher's Resource Guide, page 295.

C. "The Stamp Collection" - Capek

1. Students may consider in essay form why children lose their non-judgmental attitudes or how childhood friendships may be broken as children mature.

2. Students may write the story as a play and concentrate on the stages of change in Kara's personality.

3. Students may write a biographical selection in which a misconception which they had caused them pain and which was later clarified.

D. "To Please His Wife" - Hardy

1. Students may be asked to debate whether marriages are better if of convenience or if of love. This will probably be philosophic but if some students are married, they will probably "open up."

2. Students may be asked to discuss in essay form the topic of fate's role in life choices and the idea of freedom of the will.

3. Students may write a personal selection which shows how they have created their own "heaven" or "hell."

E. "The Guest" - Camus

1. Students may be asked to debate whether or not a person can avoid responsibilities, considering the school teacher Daru's attempt at withdrawing from society. Does one's position command a moral obligation?

2. Students may write creatively. Construct the scene wherein Daru leaves his "prisoner" and illustrate the prisoner's thought processes as he considers which road to choose.

3. Students may be asked to discuss (in exposition) the word choices in Camus' story, especially the use of "guest."

4. In conjunction with this story and the others, as well as the poems, the students may be asked to read Frost's "The Road Not Taken" and then consider its appropriateness to the overall theme of choice and consequence.

5. Students may be asked to write a play, a script, a dialogue, a short story, etc. which illustrates a moral dilemma in which their attitudes or beliefs must be compromised.

III. Poetry Reading

A. The first couple of poems may be read by the teacher as an introduction to the poetry unit. The mechanics of poetry reading can then be modeled for the students.

B. The poems may be integrated with a particular short story. Students will have to read the short story and the poem and they will illustrate the relationship of the two genres by their selections and in the positioning of the poem in conjunction with the short story.

C. Students may be grouped and some will read the poem orally to the class while other group members "act" the poem.

D. Students may be assigned supplemental poems which they will orally interpret for the class, individually.

E. See the Teacher's Resource Guide for related activities for individual poems.

IV. Writing: The poems may be reacted to in essay form, in response poetry, dialogue, or debate. As previously stated, the poems will be integrated with the short stories and, in written response/reaction to the stories, the poems will also be addressed. The Teacher's Resource Guide, the "Gallery" section of the "core" text, and the English Teacher's Handbook may also assist in providing written assignments.

V. Drama Reading: Macbeth

A. The introduction from the "core" textbook, pages 164-166, may be read orally to the class.

B. The first act may be read by the teacher or the teacher may read the first scene and then assign parts and have the students orally interpret that character's lines.

C. The class may be divided into groups. Each group will then be assigned a particular scene to interpret orally for the class. (Students read the lines of a particular character.)

D. Groups of students may be subdivided. While one group of students reads the individual parts, the other group may "mime" the scene.

E. Students may be given the option of performing a favorite scene.

F. See the Teacher's Resource Guide for related activities for the various scenes and/or acts of the play.

VI. Writing: After the introduction to Shakespeare and as the reading of the play progresses, the students' awareness of the play will heighten. Written assignments may be in the form of: character analysis; construction of missing scenes; debates regarding human emotions of ambition, greed, envy, persecution, (as well as an array of others exposed in the play); the creation of a story board and any other which the teacher may formulate. Ideally the short story selections and the poetry section will serve as a "springboard" for the play and the students will be able to draw upon previous class discussions and writings to formulate ideas about the play and to express their conceptions regarding the choices and consequences in the work.

GENERAL ACTIVITIES

I. Listening and Observing

A. Students will have to read appropriate sections as part of a group presentation.

B. Students may have to react to a presentation by another group, relating the strengths, and may suggest methods of improvement.

C. Students may have to create a drawing, a bulletin board, a collage, a scene from a story which they listen to or which they read individually.

D. Students will observe films and filmstrips relating to the short stories, poems, and the play.

E. Students may be introduced to outside guests who will relate how they are faced with and how they react to choice and consequence (judges, policemen, parental groups (PTA), etc.).

II. Speaking

A. Students may interpret orally a poem, a section of a short story, and/or a part from a play.

B. Students may analyze literary works orally, explaining how each treats a similar theme.

C. Students may be grouped together in order to give one another oral reports on parallel readings, book reviews, etc.

D. The Teacher's English Handbook should be consulted for supplemental activities.

(*Note: The activities herein are merely suggestions to be modified and expanded by the individual teacher to meet his/her needs and the needs of the students. They are intended merely as illustrations of varying techniques.)

EVALUATION

The syllabus which has been distributed has a percentage "breakdown" for evaluating student progress in the course. Some additional ideas to consider are: a) have the students write a specific number of compositions and place those in the student portfolio. Give the students the chance to go through the editorial process individually and collectively. Then rather than grade every paper which the student writes, the teacher can have the student select a piece of writing for consideration. The student still has to meet deadlines and to submit a quantity of work, but the quantity is used to assist in achieving quality. b) Have the students realize that verbal skills (debate, oral interpretation, discussion, dialogue) will also be of utmost importance in communication and that content quizzes, texts, reports are merely tools used to measure fulfillment of minimal assignments. The process of synthesizing ideas and expressing concepts should be the ultimate by-product. The final project or culminating activity should illustrate the student's understanding of the varying means through which the theme has been treated in the works which have been studied and how that treatment sheds "light" on real situations and choice and consequence.

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assigrments, or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

Unit III

FOIBLES - INDIVIDUAL AND MOB

PAST AND PRESENT

Rationale

Students will discover through literature that everyone at some time has feelings of inadequacy, and it helps them to copy with their own feelings by recognizing the weaknesses of others. Students will see that successful writers frequently draw on human foibles to create comic or tragic stories and that artists too, reveal physical foibles through paintings and caricatures, as in political cartoons. Students will learn that to accept themselves as human beings that they must also accept their own limitations and weaknesses as part of that human nature and that when they accept themselves, they can accept others with tolerance.

OBJECTIVES

Reading: To read a variety of literature dealing with foibles. To see in literature that to have foibles is human. To investigate follies of the masses through the ages. To study comedy as "the fine art of disillusion."

Writing: To write about one's own foibles and the weaknesses of others. To see the need through writing and verbal expression to tolerate foibles of others.

Speaking/Listening: To discuss a variety of literature through the ages dealing with foibles and human weakness. To become adept at extemporaous speaking and informal and formal oral presentations.

RESOURCES

Student Text

Carlsen, G. Robert and Miriam Gilbert, editors. British and Western Literature, New York; McGraw-Hill, Inc., 1979.

Teacher Resources

Teacher's Resource Guide for Third Edition, British and Western Literature.

Supplementary Materials

Judy, Stephen N. and Susan J., The English Teacher's Handbook, Cambridge, Massachusetts, Winthrop Publishers, Inc., 1973.

Mackay, Charles, Extraordinary Popular Delusions and the Madness of Crowds. United States: L. C. Page and Company, 1956.

Ray, Gordon N., Thackery: The Uses of Adversity, New York: McGraw-Hill Book Company, Inc., 1955.

Thackeray, W. M., The English Humourists of the Eighteenth Century, London: The Grey Walls Press, 1949.

Wilenski, R. H., English Painting, New York: Hale, Cushman and Flint.

Littlejohn, David, editor, Dr. Johnson His Life in Letters, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965.

Boswell, James, "The Life of Samuel Johnson, LL. D." (abridgment by O. B. Davis), Four English Biographies, New York: Harcourt, Brace & World, Inc., 1961.

Recommended art works by Daumier; Goya.

FILMS

Medieval Times - The Crusades, 1736

Early Victorian England and Charles Dickens, 2127 (D-C)

Icarus and Daedalus, 2049 (S-A)

Man and the State - Trial of Socrates, 2498 (J,S,C,A)

Secret Sharer and Discussion, 2361 (J-S)

Coping with Parents, 2388, (J-S)

Dr. Heidegger's Experiement and Discussion, 2126 (J-S-C)

Decisions, Decisions, 2099 (S-A)

The Skating Rink, 2612 (E-J-S)

This is Fraud? 0613 (S)

Nutritional Quackery, 2412 (J-S)

Bartleby Parts I & II, 2272

Charles Dickens I, II, 2449

Grab Hold of Today, 2623

Dance Little Children (Restricted) 2473

Small-group readings are available at your school in limited numbers of copies.

Small-group Readings

The Mouse That Roared

David Copperfield

Auntie Mame

Pygmalion

AMSND

My Name is Aram

Ship of Fools (Porter)

Pride and Prejudice

She Stoops to Conquer

Twelfth Night

As You Like It

Gulliver's Travels

The Return of the Native

The Iliad

The Odyssey

The Aeneid

Fathers and Sons

Les Miserables

Crime and Punishment

Great Expectations

Bleak House

Oliver Twist

Silas Marner

Of Human Bondage

Moby Dick

"The Open Boat"

The Little Prince

The Misanthrope

The Cherry Orchard

The Indomitable Mrs. Trollope

Vanity Fair

A Separate Peace

The Pearl

Additional Individualized Reading

Saint-Marcous, Jeanne, The Light

Schoen, Barbara, A Place and a Time

Sherburne, Zoa, Jennifer

Southall, Ivan, Let the Balloon Go

Stolz, Mary S., Wait for Me, Michael

Stolz, Mary S., The Edge of Next Year

Summers, James L., The Long Ride Home

Thiele, Colin, Fire in the Stone

Thompson, Jean, The House of Tomorrow

Ulmn, James Ramsey, Banner in the Sky

Walden, Amelia Elizabeth, Basketball Girl of the Year

Walker, Mary Alexander, Year of the Cafeteria

Walker, Pamela, Twyla

Wersba, Barbara, Run Softly

Wilkinson, Sylvia, A Killing Frost

Wojciechowska, Maia Rodman, The Hollywood Kid

Woodford, Peggy, Please Don't Go

(Sample list taken from The Book Finder for grades 12 and over.)

SEQUENCE AND STRUCTURE

This unit is designed so that the introductory activities should be used first. Short stories and poems should follow the introductory material and Moliere's

The Miser should be the concluding activity. The activities for the play in the course of study are detailed and thorough and may be used at the teacher's discretion.

ACTIVITIES

Introduce the unit by defining the term "foibles."

Give a brief summary of a mythological story in which there is tragedy because of human foibles. (Most students will be familiar with "Phaethon", "Arachne" or "Bellerophon.") Ask what were the weaknesses? How did they contribute to tragedy? What universal concepts are contained in these works?

Now, relate another less-known work (either mythological or from folklore) and elicit response. Examples: "Nisus and Scylla," "Niobe."

Make two lists - one containing one's own foibles; the other of foibles you detest in others.

Check lists. See which is longer. Decide why.

Read a poem.

Discuss your feelings about this poem, the characters, the situation, universal foibles revealed therein.

Examples of poems follow:

"The Ruined Maid," Thomas Hardy

"My Papa's Waltz," Theodore Roethke

"The Man He Killed," Thomas Hardy

"My Last Duchess," Robert Browning

Compose a poem about foibles (your own or another's). Remember - it doesn't have to rhyme!

Summarize for the class details of mobomania such as "The Tulipomania," "South Sea Bubble" or another popular craze detailed in Extraordinary Popular Delusions and the Madness of Crowds. Get them to thinking of other popular crazes that have been not too far in the past.

In the literary works to be read, look for foibles such as excessive desire for love, power, money, gullibility, obsession, absurdity, stupidity, being overly suspicious.

Plaster the bulletin board with examples of human foibles or mob action by scrutinizing - TV and radio ads, newspaper comics, cartoons (political), soap operas.

Short Story Activities

"The Storyteller" by Saki: Narrator (good reader) reads all but specific words

inside quotation marks. Assign parts.

Ask which students have ridden in trains. Surprisingly, in today's world most students have not.

Further, ask if the trip was long, how did the children entertain themselves? Did someone else attempt to entertain them?

(In Mama's version of "The Lost Boy" by Thomas Wolfe, all of the children but Grover ran up and down the aisles filling their cups with water and running back and forth to the restroom - all except Grover, who sat like a man and asked questions of a stranger. "What sort of crops grow here?" etc.)

Have students list long trips they have taken.

Then, list games they might have played for entertainment.

Now encourage discussion of adults "talking down" to children. How do children react? Are children conscious of patronizing when it occurs? What about the children in this story - how did they react to their aunt's story? Why did the bachelor want to get even with the aunt? Are children in a train or bus or plane ordinarily annoying to other passengers?

In a short paragraph, tell what you liked about Saki's style. Discuss why you would like to read more of his stories - or not.

"Uncle Fred Flits By" by Pelham Grenville Wodehouse - Follow same pattern for reading in class.

List several reasons why Pongo might not want Uncle Fred to visit again.

Now, write a character sketch of Uncle Fred. Explain the characteristics you like and tell why you do not appreciate certain weaknesses in his character.

Split into small groups. Read papers to others in the group. (An alternative method if students are hesitant to read their papers is omit name and just put a number on the paper. Everyone reads somebody's paper to the group.) Also, discuss story within a frame, style, use of first person, tongue-in-cheek humor.

Write an ending with a tragic switch to the story. Make it plausible.

Hand out poem "Two Friends" by David Ignatow in Who We Are. Discuss meaning. Hand out poem "A Trip with Obstacles" by Juozas Grusas. Then, assign parts and read story in class.

Without any discussion, list thoughts that go through your mind about this story. List 15 - 20 in quick succession. Break into small groups to discuss significance of the title to the story, your disappointment, if any, at the ending, your feelings about the foibles of the sick farmer, his wife, the neighbors, the irony in the situation, universal truths found in this story.

Read "On Fame" by Lord Byron and contrast. Read "from Sonnets from the Portugese" #8. Contrast with wife in the story.

"The Bound Man" by Ilse Aichinger.

Read this work in class or at home. Go over the questions in the text: "Why?"

Elicit as many answers from the class (or small group) as possible.

Ask: Why does the author choose a circus as a setting? How many students have been to a circus? Who has seen a man in a side show? Does this story sound plausible?

Look for universal truths in this story: Is there significance in the fact that the man remains nameless? Are all of us bound in some fashion? Why do the people want to cut the rope?

Introduce the theme in the "Allegory of the Cave." Read this short work to the class. Find relationships in the two works.

Mime--For class activity, have a volunteer agree to be bound (make-believe ropes); he goes through antics such as the "Bound Man." Class members gape and mimic. Have each one write down his own thoughts on the incident - the "Bound Man" and class members.

ACTIVITIES

Excerpts from Chaucer's The Canterbury Tales (pp. 119-144): Have pairs of students select a pilgrim, discuss the foible revealed in the portrait, and determine that character's modern counterpart. Discussion of the language of Chaucer (p. 121) is supplemented by English Writing and Language Skills (pp. 341-348). (SOL 12.9)

"Love and Bread" by August Strindberg - Suggested for pleasure! Compare with "The Birthday Party" by Katharine Brush.

Choose parts for oral reading.

Make a list of problems as seen even in the beginning - breakfast scene after the wedding. Where are hints at first of a termagant for a wife?

Think of someone you have know like Gustave, a person who always looks on the better side of life and one who does not take care of practical matters. List the particular characteristics of this individual that portend trouble - particularly in marriage.

Group: Discuss problems here that are similar today in our city.
Answer:

1. Is the basic problem widespread?
2. How do most couples attempt to solve these difficulties?
3. Will Gustave win over the odds?
4. How would you solve the problem?
5. Predict the future for the child.
6. Act as financial advisor for Gustave. Work up specific plans for action.

Community Resources

Have a social worker talk to the class.

Ask a marriage counselor to discuss current problems along this line.

Interdisciplinary Activity

Work with class on Marriage and Family Life.

Check with Health and Home Economic Teachers for suggestions.

Write a Journal entry taking Louisa's part as follows: the day before the wedding - the morning after the wedding - the day of the child's birth.

Take Gustave's part. Write entry for Wedding Day - a day one year after - immediately after being castigated by his father-in-law.

Take the father-in-law's part. Write entry for the day he first learned the wedding was to take place - the moments during the wedding ceremony - immediately after being told of the child's birth.

Take the mother-in-law's part. Write entry for any of these times.

Take the part of the child. Write entry for his thoughts in the crib - at the age of ten - on his own marriage day. (Here, your imagination will have to be used more than in the selections above.)

Read "A Man by the Name of Ziegler" by Hermann Hesse.

Read in class. Assign reading to students. Break into small groups. One student narrates - one reads sections describing Ziegler - "Smiling amiably" ... "Repelled and strangely frightened..."

Make a list of Ziegler's admirable qualities and another of his weaknesses.

Find selections where Ziegler is mentioned as being like most men.

What is Hesse's purpose in ending the story in this fashion?

"How to Buy a House" by Lawrence Durrell

Before assigning this story, have students interview parents, other relatives, neighbors, teachers, or others to find out what steps they took before purchasing a house. Keep a journal on these interviews, jotting down details. Choose one to discuss. This can be done one-to-one (student/teacher - student/student).

A good reader or the teacher reads the narration, and dialogue is assigned to others. Read several pages in class. List on the board aspects of the house that the buyer likes. List also, reasons Panos gives for not purchasing the house. Discuss the difference in Pano's method of showing a house and what we know of real estate agents in our area.

Assign rest of story to be read for homework or finish it in class by the same method.

On a chart show foibles in this (Cyprus) area that we are not familiar with in our area.

(Contact a teacher or parent who might have lived on Cyprus. Ask the person to talk to the class about idiosycrasies of the culture.)

Choose vocabulary words for definition and usage.

Discuss poetic writing in this work. Look for imagery and metaphors.

Notice the manner in which Durrell creates mood. Is mood important here?

Where does weather fit into the picture? Point out parallelism, balance, contrasts. Write a short paragraph telling why you like this writing or not. Be specific.

The Decameron, "Federigo's Falcon" by Boccaccio

Before reading this selection, refer to stories read earlier by Chaucer. Prepare brief lecture. Students take notes. Ask which stories from Canterbury Tales they enjoyed most.

Read story in class. Choose good readers for narration. Assign others shorter parts. End reading at bottom of page 441, just before the lady and her companion dine. Have students write an ending. Later, finish the story and have some of the endings read to the class. Decide which they prefer.

Ask: How could anyone so apparently stupid as Federigo end his life happily? Is this plausible? Elicit response.

Compare and contrast this story with "The One-Legged Crane."

List on the board comments about the two stories. What do we admire in each character? Contrast Chichibio's "ingenious lie" with Federigo's honesty.

Write a paragraph about a time when you were small and worked your way out of a difficult situation by being ingenious. This can be a dialogue or a monologue. In the monologue show what went on in your mind after you tricked your companion.

Essay Activities

Initially, make a list of behaviors that reveal snobbery such as feeling high and mighty because of new clothes or more expensive clothes than others in the group.

Read in class "The Influence of the Aristocracy on Snobs."

Turn to p. 377 in text and discuss each caricature. Tell specifically what characteristics are pointed out in each drawing.

Write lists on board.

Discuss: Is it true that one finds fault with foibles in others that one usually possess himself?

Assign similar writings by Charles Dickens (perhaps a passage from David Cooperfield or another novel) and one from Anthony Trollope. Mrs. Trollope, Anthony's mother, frequently pointed out such foibles in Americans when she visited this country when the mid-west was just being settled.

In small groups, compare and contrast comments on social groups by these authors.

Explain, either by brief lecture, mimeographed hand-outs, or reports given by energetic students, the difference in life styles of these English writers. Definite class divisions made these writers acutely aware of their "station" in life. Thackeray dealt with aristocracy; Dickens took the part of the poor city dweller; Trollope covered the country gentry. Trollope suffered in a unique way, for his heritage was such that his family was accepted as aristocracy, yet, by his own admission, he suffered terrible humilitation in private schools. There, he and other family members were suffered to sit in a corner and listen while the wealthy children were taught. He was only tolerated all because of poverty. At the same time, his mother, in particular, was welcomed at social functions of the aristocracy.

Write a paragraph about a particular time when "I was humilitated." Later present skits on this incident.

"The Ruined Maid" by Thomas Hardy (to a degree) deals with this subject. Read to the class or have them read to each other in small groups. This could be read as dialogue; give parts to the country cousin and the "ruined maid." Items of finery worn by the "ruined maid" reflect on the society at the time.

Read "London" by William Blake. Have two separate readings. Listen to the sounds of woe. Make a list of sounds that could have been added. Make a list of sounds heard in today's city, screech of automobile tires, ambulance sirens, etc.

Write a letter to the editor regarding some social complaint.

Use puppets or charades to reveal feelings after being snubbed! Use music for background.

"A Journey in a Stage Coach" by Samuel Johnson

Through research, find out some quirks of Dr. Johnson. Through a hand-out, provide specifics on Johnson's idiosyncrasies (such as favoring rancid meat and gravy), appearance, background, and status in literary groups at the time.

Vocabulary work for this essay may be done by defining terms or taking phrases out of context, guessing at meaning, then checking for correctness through the dictionary.

Ex. "ASCRIBED to the liberty prevailing amongst us..."

Read story in class either in groups or as a whole. In this particular assignment, choose a very good reader for the narration or several! Others act in pantomime. Others are assigned the few portions of dialogue. Students must pay close attention to be ready to act their parts or read. (Actors should sit very closely together as in a closed stage coach.)

Later, write one's inner thoughts (monologue) while putting on a disguise traveling in the coach. Take the position of any passenger.

In class discussion, ask: How does setting affect the situation? Can the same type of situation be found today on the train, ship, or plane? Is Johnson really talking about the "journey of life" or is this an isolated instance?

Think of a time when as a small child, you came out with a truth that adults implied you should have ignored or kept to yourself.

Make a list of the types of situations when children embarrass adults by their comments. (Pointing out physical defects in persons on the street for instance).

Overview of study of The Miser

Brief summary of author's life and works

Vocabulary

Reading of play

Techniques of characterization

Review of rules for tragedy

Discussion of Moliere's The Miser in relation to basic rules

Unique qualities in this play

Discussion of plat characters in farce opposed to strong characters in tragedy

Activities for The Miser

Study Guides - Use one for each act. See sample. Assign sections of play to be read as homework before reading in class. Assign one character's part to several students - no one knowing when he will be called.

After reading portions of the play for a part of the class, discuss complications that have arisen.

Prepare outline of the play as you go along. Follow basic rules for outlining. Class participates in selecting details to include. Play may be read in groups, in front of the class or enacted for an outside audience.

Make a chart to include two lists. Define bathos and pathos. Take a character such as Harpagon. Under bathos, list incident that fit that category. Under pathos, list acts where we feel sympathy for this character.

Draw caricatures of each actor.

When very artistic students are in the class, allow them to draw on the board the scene being read, adding details to the picture as they develop.

In small groups, make lists of adjectives to describe each character. As a class, go over lists. If there is discrepancy or disagreement, find out why.

Writing assignments: character sketches, comparison and contrast.

Vocabulary List for The Miser

Note: Mention to students that most of these words occur in the lofty speeches of the lovers at the beginning of the play. As far as difficult vocabulary is

concerned, the rest of the play is smooth sailing.

Requite	Pound	Audacity
Solicitude	Farthing	Infamous
Unremitting	Dowry	Epithet
Avarice	Impertinence	Aspirations
Adroitness	Disparity	Indictment
Subservience	Mercenary	Defiance
Precepts	Restive	Obscurity
Prudence	Remonstrances	Illustrious
Impetuosity	Usury	Effrontery
Virtuous	Insatiable	Corsairs
Galling	Adamant	Despoiled
Rigorous	Propriety	Felicity
Perforce	Avow	Depositions
Vouchsafe	Eloquence	
Guinea	Coquette	

Study Guide for Moliere's The Miser - Act One

1. Specifically why is Elise worried?
2. What are the facts about Elise's near drowning?
3. Why is Valere masquerading as Harpagon's servant?
4. Facts about Valere's background come only through hints. What are they?
5. What are your feelings about Valere when you observe his fawning? When you learn that these hypocritical actions toward Harpagon are deliberate, do your feelings change?
6. Why is Cleante oblivious to Elise's problems? Do you empathize with Cleante or criticize him for his apparent lack of feeling for others? Why?
7. Harpagon has been called a "monster" instead of a person. Provide details to prove that this is so. If you disagree, prove by facts.
8. What weakness in Harpagon causes Cleante to call him "cruel" and "unnatural"?
9. Find at least one statement by Cleante that indicates Harpagon might not be completely obdurate.

10. Many of the facts learned about Harpagon.

11. Why does Moliere delay Harpagon's entrance until Scene Three?

12. Up until his entrance, Harpagon has been lambasted by which characters? How does this prepare the reader (or viewer)?

13. It has been said that Harpagon is "possessed by the devil." Explain.

14. How does Harpagon's language compare with the language of Cleante and Elise?

15. List specifics that show Harpagon to be the epitome of the miser.

16. In Scene Four give examples of bathos and pathos. Just where do we poke fun at Harpagon's suspicions and where do we feel sorry for him? Distinquish between the two.

17. Provide specifics to show the conflict between the father and his son and the father and his daughter.

18. When Harpagon reveals his marriage plans, how do Clente and Elise react?

19. In Scene Five where does repetition produce comic effect?

20. What instances reveal the mechanical monster that Harpagon has become due to his greed?

21. List five complications in the plot by the end of Act One.

Draw a diagram of the complicated marriage scheme as Harpagon would have it. Superimpose on this a diagram showing the marriage situation if love prevails.

Topics For Papers on <u>The Miser</u>

Compare and contrast problems in the father/son relationship in <u>The Miser</u> with typical problems today.

Compare and contrast Harpagon's frailties and Macbeth's weaknesses. Show how one's problems are comic and the other's difficulties lead to tragedy.

Discuss character development of Harpagon in the comedy contrasted to Macbeth in the tragedy.

Moliere's character Harpagon (or some other character) is inhuman.

In the spectacle that farce offers, it is the disparagement of humans that gives us pleasure.

The frequent use of physical and verbal aggression in farce provides pleasure for the spectator.

The spectator enjoys finding fault in the flat characters of farce since he does not associate or empathize with them.

Harpagon's foibles are universal.

Structure in Moliere's play "The Miser" is unique.

Moliere's comic farce "The Miser" can be compared with Thornton Wilder's "The Matchmaker."

Compare and contrast Antigone and the miser.

Compare and contrast Macbeth and the miser and the consequences resulting from their foibles - tragedy versus comedy.

Persuasive Writing - Mini-Term Paper

Running project covering approximately three weeks. It can start mid-way.

Sequence of Events

Choose topic on "Foibles Through the Ages."

Use Library for research. Take notes. Write bibliography and note cards.

Make brief outline.

Write rough draft.

Edit papers. (For suggestions, use buddy, small-group or teacher.)

Rewrite. (Topics should develop from a clear thesis and adequately support this idea.)

The minimum of footnoting should be required.

Suggested Topics for Paper on "Foibles Through the Ages"

John Law

Alchemy

The Mississippi Scheme

The South Sea Bubble

The Alchemists

The Magnetisers

The Crusades

The Witch Mania

Popular Admiration of Great Thieves - Jesse James?

Relics

Hangings - Lynchings

Clothes Mania

Hair Mania

Music-Mania (punk rock?)

Dance-Mania (Dance-a-thon? Dance?)

Mob Violence

Others

Vietnam

Cuba Missile Crisis

Defense Spending

Government Programs

ACTIVITIES

Make up word puzzles, using vocabulary from specific works. Compare language used by these individuals by the word puzzles.

Compose a poem to fit the short story, play, essay read in this unit.

Choose a poem by a contemporary that fits the work read in this class. Show that the emotions in the reading and the poem are similar.

Immediately after reading a story such as "The Bound Man" take ten minutes and write down everything that comes to your mind. Discuss your notations with another student. Compare your feelings with his. Ask what (from your past experience) caused you to write down a specific. Discuss these feelings with others in a small group. Compare a few of these emotions with the class. Elicit response.

In small groups, review the works studied by putting beside each title the most important foible brought out in the work. Compare with other groups.

From a list of the characters studied, write a character on the board. Write down the first thing that comes to mind when the name is mentioned. Compare with others in the class. Do the same with well known figures from the newspaper. Elicit response from entire class.

In groups, choose one individual interesting because of his foibles. Assign one person to write a short character sketch - the others finding details to bring out. Have one person in the group draw a caricature - the others telling him/her which physical characteristics to emphasize. Bring several newspaper caricatures as examples before this session.

Bring clippings from newspapers, magazines, and other publications, as well as pictures. Display on the bulletin board or on a clothesline used for display. Change exhibits frequently. Add a point or two to a daily grade for each article.

Assign groups to make posters. Title posters - Benign Weaknesses, Serious Weaknesses, Eccentricities, Distressing Weaknesses, etc. Under each title, list weaknesses chosen by that group. For color, draw caricatures, paste magazine cutouts, photos, vignettes... (Keep in mind materials needed: magazines, post cards, pictures, scissors, paste, etc.) Have each group tell the class the significance.

Conduct personal interviews with parents, relatives, local figures, politicians, fellow students, teachers, etc. Discuss foibles that these persons recognize in themselves, their fellow citizens, and mankind.

Find a specific story in mythology/or folklore that deals with a personal foible. Assign each student to read this story and tell how the foible affected the character. For instance, Psycho's distrust, Arachne's vanity, Hercules' intemperance, Bellerophon's vanity, Phaeton's poor judgment, Paris' poor judgment; Minos' stupidity... Discuss these findings with others in small groups. Choose one from each group to discuss with the class. Show that foibles (whether from mythology or present times) do not change with the times.

Find a love story (through mythology, folklore, world literature, present day occurrences) that reveals human foibles. The foible could result in happiness ("The One-Legged Crane"), tragedy (Pyramus and Thisbe). Present the story to the class by cartoons, pictures, oral presentation or tape recording.

Short Writing Activities

Examine the pictures given on pages 410-414 of text. Choose one for a short writing assignment. Do one of the following: provide a new title and write a short story, write a one act play, write a descriptive essay about the scene, write a monologue, dialogue, create a comic strip, write and record on cassette the incident.

Display pictures such as those found in English Painting by R. H. Wilenski. Art teachers or librarians may provide additional paintings such as those by Hogarth or Goya and others that reveal human or mob foibles. Choose one. List 20 specifics noted in the picture. Write a descriptive essay. Evaluate the work by telling how the artist reveals human weaknesses and comic or tragic consequences occurring because of these foibles.

Essay Writing Assignments

Write an essay related to snobbery in your time. This could relate to snobbery within groups or between individuals. Cite specifics.

Write a vignette, a moment in time. Describe the picture in which you observe a particular human foible. Poke fun at vanity or arrogance. (See the poem "To a Louse.")

Write a one act play. Poke fun at fashions, for instance. Write a monologue. You might use as a pattern "My Last Duchess." Have a meeting between two people (A former teacher and a student?). Put actual words of the speaker inside quotation marks.

Choose one character from the selections in this unit. Write an essay revealing personal characteristics of this individual. Show that his foibles adu to his character instead of detract.

Write an essay revealing the human desire to laugh at misfortune. For instance, refer to "The Bound Man and other instances where circuses in the past have employed disfigured persons in side shows. Take several examples and show how mankind flocks to this kind of exhibit.

Write an essay dealing with the public's idea of the distorted individual. Conduct some research either in the library or by questioning family members and others to find out specific instances where the public has criticized the individual or exploited him for their gratification. One instance occured in New England when beards were in vogue (ages ago). One man in a small town liked his beard and when it became fashionable to become clean-shaven, he retained his beard. Gradually, pressure was used to make him change. When he would not, an ordinance was finally passed to imprison anyone with a beard. Years later, the prisoner still languishing in jail, and beards being in fashion again, someone blushingly decided it was time to release the man.

Write an essay wherein you discuss foibles in others that you despise. Specifically mention how you avoid giving in to these weaknesses or, as in many cases, tell how you are guilty of some of these very foibles.

Write a funny one act play projecting yourself twenty years hence. By chance, you meet one of your classmates whom you haven't heard from in the interim. One of you is successful, and one is not. Following dialogue rules, relate the incident.

Write about an incident occurring twenty years hence when you see an individual you recognize as a high school teacher you once had. You know it is the same individual, but the person protests that he/she is not the person you know. You attempt to solve the mystery and come up with some interesting facts. (This could be a short story, a one act play, a monologue, dialogue, or an essay.)

Write an essay wherein setting is the most important aspect. For instance, you could see an ad that describes your dream house or vacation spot. In your dreams, because of details in the ad, you picture every pleasant detail. Then, in reality, you view the spot.

At the conclusion of the unit students should have accomplished the following.

I. In an informal setting, students discuss and reveal understanding of humanity by:

   A. Listing weaknesses they observe in themselves, a character in literary works they have studied, and the masses in the present and in the past.

   B. Pointing out bathos and pathos in specific situations, whether from literature or real life.

C. Displaying tolerance and compassion for their fellow man, literary character or peer.

D. Laughing at themselves as well as poking fun at others who make mistakes in judgment.

E. Pointing out foibles of the mob and displaying reactions to these weaknesses.

II. Students correct and rewrite papers, keeping such work in a notebook or portfolio. This container will include:

A. Rough copies as well as finished products

B. Character sketches, book reviews, essays, and term paper

C. Self-evaluation, peer-evaluation, teacher evaluation

D. Lists of vocabulary words and definitions as needed

E. Suggestions for self-improvement

III. Presented with an unfamiliar poem, story or news item, students respond and react in the same fashion as they are expected to do with core readings. Thus they reveal a developing understanding of human nature and its foibles.

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third) and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments, or composition folder as a whole	25%
Personalized reading and special projects	25%
Texts	25%

Unit IV: CRITICS OF SOCIETY

LEVELS II and III

Rationale

Most high school students are in the process of developing a social consciousness. The selections in this unit provide stimuli for discussing social ills or society generally and are intended to aid the students in discussing their own social ideas to help them clarify their thinking through reading and writing.

OBJECTIVES

Reading: Students will read literary examples of the individual's conflict against society. Students will see that literature is a powerful weapon in the protest against social injustice.

Writing: Students will learn to write persuasive and critical compositions utilizing sound reasoning, logic and arguments.

Listening: Students will listen to critics of society through records, speeches and talks and interpret, evaluate and analyze the information they hear.

Speaking: Students will discuss flaws and conflicts in the society in which they live and will see literature as a means with which to correct these flaws.

RESOURCES

Core Textbooks

Carlsen, G. Robert, British and Western Literature, McGraw-Hill Book Company, 1979.

Winterowd, W. Ross, English Writing and Language Skills, Harcourt Brace Jovanovich, 1983.

Supplementary Materials

Films (from Educational Resource Center)

2274	The Lottery	1203	The Great Gatsby
2045	The Cherry Orchard	1992	Doll's House
2497	Poem as Social Comment		"Muckraking" (film strip)
	Dr. Strangelove		

Readings for small groups (available in limited quantities at your school)

Level 2	Level 3
Ox Bow Incident	The Grapes of Wrath
Animal Farm	Ox Bow Incident
The Autobiography of Malcom X	The Crucible
The Adventures of Huckleberry Finn	Autobiography of Malcom X
Native Son	The Adventures of Huckleberry Finn
Les Miserables	The Plague
Brave New World	Native Son
To Kill a Mockingbird	Les Miserables
The Spy Who Came in from the Cold	Brave New World
	To Kill a Mockingbird
	Doll's House

Individualized Reading

On the Beach	Player Piano
Down These Mean Streets	Looking Backward
Exodus	Soul on Ice
All the King's Men	The Jungle
The Loved One	Babbitt
The Great Gatsby	

SEQUENCE AND STRUCTURE

Activity I: about 2 weeks

Activity II: about 3 weeks

Activity III: about 2 weeks

Activity IV (including the culminating activity): about 2 weeks

From understanding of various individual conflicts with society to understanding the major bases of conflict

From surface issues to deeper ones

From superficial analysis to indepth analysis

From whole-class groupings to special interest groups

From short works to longer ones

From informal discussion and writings to more polished, formal format

ACTIVITIES

Activities for I

A. To begin the unit, use the editorial page of the local newspaper or a magazine and read some letters to the editor. A discussion of the actual letters could follow. Examine the clarity of expression, the writer's objective, logic, point of view, attitude, and persuasive techniques in relation to the impact of persuasion in society. (Whole group)(SOL 12.7)

B. Allow students to conduct interviews that present conflicting views on a problem or current need at the school. This information could be presented to the S.C.A. or the school newspaper. (Small group)(SOL 12.2)

C. Examine the stereotypic roles of males/females in soap operas, game shows, fairy tales, and various types of commercials. (Small group)

D. Analyze the stereotypic image of minority groups presented on television, in the movies and newspapers. (Small group)

E. Have each student write a letter to the editor of the school or local newspaper voicing a concern. (Actually mail the letters to the local paper or present them to the newspaper staff at school.) (Individualized)

Core Readings

"The Attack on the Mill"

"The Judgment of Shemyaka"

"A Tale About Ak and Humanity"

Activities for II

A. First the students could be assigned to read "Quality." After the reading, they recall and write about an episode in their lives in which they have observed an example of quality, either animate such as a rebuilt car or inanimate such as volunteering to teach children a skill. (Whole group)

B. Present to the class a craftsman, such as Mr. Gessler in the story "Quality," who will discuss his/her expertise in an area. (Whole group)

C. Organize an informal debate in which small groups discuss the lack of quality/examples of quality in our society. (Small group)

D. Students select popular songs, poems, short stories that represent an individual's alienation, protest or negative reaction to some aspect of society. It will be helpful to the students if the teacher has available anthologies from which they can make selections. (Individualized)

Responding Five is a good choice. Some selections that might be considered include:

"America" - Claude McKay

"How Un-American Can You Get?" - Art Buchwald

"Adam" - Nicholas Diel

"The Greatest Man in the World" - James Thurber

"The Portable Phonograph" - Walter Van Tilburg

"The Hollow Men" - T. S. Eliot

"anyone lived in a pretty how town" - e.e. cummings

"The Sounds of Silence" - Paul Simon

E. Role play activities could be organized that present an individual's frustration or anxiety when in conflict with an accepted notion of society or method of operation. (Example - trying to discuss an error in a telephone bill) You might want to include here a discussion on or exercises from the book How To Say No Without Feeling Guilty. This specifically shows how to deal with these situations without losing your temper. (Small group)

Core Readings

"An Enemy of the People"
"Quality"
"Life of Ma Parker"

Activities for III

A. To begin this phase of the unit, the teacher could discuss with the class at least five books that have been powerful protests against some ill of society. (A list is available in the readings for small groups and individualized reading.) (Whole group)

B. Each student reads a selection and presents an oral report on a writer who have felt pressured in some way by the state. Example: Social criticism in Lewis's Main Street. (A list of books from which to choose can be found in the Selected Readings of this syllabus.) (Individualized)

C. Students discuss political cartoons as a means of revealing social injustice. (Small group)

D. Students create their own special interest group. They make up name, design a pamphlet, etc. First, they may need to research some currently active groups such as Gray Panthers, Anti-abortion, Anti-nuclear. (Small group)

E. Students read and report on magazines that are critical of some specific form of social injustice. (Small group)

F. Each student writes his/her own modest proposal for dealing with a contemporary problem. (Note Swift's use of irony in "A Modest Proposal.") (Individualized)

G. Have students research the vocation or life goal they have or one for the main character in a novel or short story studied (see B above) or a political cartoon (see C above) or editorial (See Unit IV, Activity I, A above). Their discoveries may be shared in the form of a speech or written essay. (Individualized) (SOL 12.10)

Core Reading: "A Modest Proposal"

Activities for IV

A. Examine writers who use satire, such as Art Buchwald and Erma Bombeck. (Whole group)

B. Have students create a satirical scene on some aspect of life at their school. (Note - Use the "Saturday Night Live" format.) (Small group)

C. Have students create a comic strip or painting to illustrate an injustice in their school/home/community. (Note - Use the "Doonesbury" format.) (Individualized)

D. Have students write a letter to a columnist. (Individualized)

Culminating Activity

Choose an appropriate selection, other than those in the text, to demonstrate how an artist, a writer, a poet, or a songwriter presents his/her view or interpretation of one of the following themes and discuss the ways in which the work does (does not) influence its reader's (listener's, viewer's) thinking and/or behavior (Individualized)(SOL 12.7):

1. Inhumanity of human beings to one another.

2. Society's neglect of excellence.

3. Society's indifference toward the poor.

4. The brutality of war.

5. Justice.

6. Any theme that you perceive in the artist's work.

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

APPENDIX

GRAMMAR AND THE WRITING PROCESS

At grade 12 grammar instruction will occur primarily as students grapple with problems in their own writing.

At the beginning of the school year, the teacher should make an initial assessment of the writing abilities of each student. This assessment should come from both a review of writing samples in the composition folder retained from the previous school year and a new writing sample that has gone through at least two drafts. The teacher will identify for each student his dominant strengths and weaknesses. Since growth in writing is a highly individual matter, the teacher must distinguish between concepts which require whole-class teaching and those which are best taught individually or in small groups. Rather than the customary drill activities for grammar instruction, the teacher will use demonstration, sentence-combining activities, handbook references, filmstrips, and discussion.

Students will have numerous opportunities to write throughout the course as they respond to reading selections and other classroom generated experiences. For extended writing, students will use the complete writing process including prewriting, writing, revision, editing, and proofreading.

Once students have written a first draft of their papers, they can move into a writer's workshop for revision and editing of papers. Students may work in two's or three's to read and respond to one another's papers. The first emphasis in the workshop should be on the broad areas of clarity, organization and interest. Grammar, usage, and mechanics often work themselves out in the revision process. Nevertheless, one good approach is to assign students to work in teams to serve as editors for one another's papers. In this way the editors become responsible for careful reading of papers for fine tuning, including the correction of grammatical errors.

During the time when students are working closely with each other, the teacher is free to hold individualized conferences. This invaluable time focuses on specific individual needs using the students' language rather than the artificial language of textbook drills.

Once the students have completed the essay, they are asked to write the final draft. The class then moves into the sharing period and some students read their essays to the class. It is at this point that they are able to determine the effectiveness of communicating their ideas to others.

For the writing process to be effective, the teacher must explain each part of the process thoroughly at the beginning of the year. Students must be aware that writing is a task that requires much more than a few hours of work. Unless this is made clear to them, they may soon become impatient with the task and thereby fail to take each part of it seriously. To resolve the problem of impatience the teacher should pace the parts of the process throughout the week or weeks.

Name _____

Individual Proofreading Record

Directions: When your teacher returns a corrected writing assignment, write the topic in the appropriate box. Under the topic record the number of errors you made in each area. Use this sheet when you proofread your next assignment, taking care to check those areas in which you make frequent mistakes.		Assignment/Topic									
		1	2	3	4	5	6	7	8	9	10
Error	**For Extra Help**										
Sentence Fragments	pages 509–511										
Run-on Sentences	pages 508–509										
Subject-Verb Agreement	pages 421–428										
Pronoun Agreement	pages 390–391										
Unclear Pronoun Antecedent	pages 398–399										
Incorrect Pronoun Form	pages 392–394										
Use of Double Negative	page 458										
Comparison of Adjectives and Adverbs	pages 443–444 454–457										
Confusing Verbs	pages 430–432										
Consistent Verb Tense	pages 409–414										
Noun Plurals	pages 368–373										
Noun Possessives	page 374										
Capitalization	pages 582–591										
Spelling Rules	pages 609–613										
End Punctuation	pages 550–552										
Apostrophe	pages 573–574										
Troublesome Words	pages 597–606										
Quotation Marks/Italics	pages 575–579										
Comma or Paired Commas	pages 553–563										

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USING THE GRAMMAR DIAGNOSTIC TEST

The Grammar Diagnostic Test given on the following pages provides a quick means of determining a student's knowledge of grammatical terminology. This test is recommended for use with students enrolled in Level 3 English courses, grades 10-12. Since most persons, including English teachers get along very nicely without using grammatical terminology, some students may be rusty on terminology and analysis. The purpose in using this test is to create an awareness of terms most often used when grammarians discuss sentence parts.

Post-test Activities

If students do poorly on this test, refrain from introducing a grammar unit. Instead do the following:

1. Discuss test problems, using dictionaries or handbooks for reference.

2. In sentence-combining activities, discuss the structures being combined and the strategies. Use appropriate terminology.

3. Write one sentence on the chalkboard each week for grammatical analysis. Always limit discussion to one sentence.

4. Have students find interesting sentences and develop quizzes similar to the one given.

5. Take a basic sentence pattern and expand it.

6. Do more sentence-combining activities.

7. Retake test. Have fun!

GRAMMAR DIAGNOSTIC TEST

Directions: Encircle the number of the best answer to each question.

The test is based on one sentence:

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

1. This sentence may be hard to read because one comma has been left out. Where would you put a comma to break up the sentence into two main parts?

   1. After shadow
   2. After me
   3. After him
   4. After more

2. What kind of sentence is this?

   1. Simple
   2. Complex
   3. Compound
   4. Compound-complex

3. What is I have a little shadow?

   1. The subject of the sentence
   2. The first independent clause
   3. The first subordinate clause
   4. The subject of him

4. What is that goes in and out with me?

   1. The first independent clause
   2. A subordinate clause, object of have
   3. A subordinate clause modifying shadow
   4. A subordinate clause modifying goes

5. What is and?

   1. A coordinating conjunction
   2. A subordinating conjunction
   3. A relative pronoun
   4. A preposition modifying what

6. What is what can be the use of him?

   1. The second independent clause
   2. A subordinate clause modifying shadow
   3. A subordinate clause, subject of is
   4. A subordinate clause, subject of see

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

7. What is than I can see?

1. The second independent clause
2. A subordinate clause, object of is
3. A subordinate clause, object of more
4. A subordinate clause modifying more

8. What is is?

1. Verb of second independent clause
2. Verb of second subordinate clause
3. Verb modifying more
4. A verb that does not have a subject

9. What is more?

1. A coordinating conjunction
2. A subordinating conjunction
3. An adverb modifying than I can see
4. A linking-verb complement

10. What is the subject of the first independent clause?

1. I
2. shadow
3. I have a little shadow
4. that goes in and out with me

11. What is the subject of the second independent clause?

1. shadow
2. that goes in and out with me
3. what can be the use of him
4. more than I can see

12. How many subordinate clauses are there in this sentence?

1. One
2. Two
3. Three
4. Four

13. What is the subject of the first subordinate clause?

1. shadow
2. that
3. what
4. more

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

14. What is the subject of the second subordinate clause?

1. what
2. use
3. him
4. more

15. What is the subject of the third subordinate clause?

1. There is no third subordinate clause.
2. what
3. use
4. I

16. What is the verb of the first independent clause?

1. have
2. goes
3. can be
4. can see

17. What is the verb of the second independent clause?

1. goes
2. can be
3. is
4. can see

18. What is shadow?

1. Subject of the whole sentence
2. Object of have
3. A linking-verb complement
4. Object of the preposition little

19 What are in and out?

1. Prepositions
2. Adverbs
3. Objects of goes
4. Adjectives modifying with me

20. What does with me modify?

1. shadow
2. have
3. goes
4. in and out

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

21. What is <u>what</u>?

1. A relative pronoun
2. An interrogative pronoun
3. An indefinite pronoun
4. A personal pronoun

22. What is <u>of him</u>?

1. Object of the verb <u>use</u>
2. Prepositional phrase modifying <u>use</u>
3. Prepositional phrase, subject of <u>is more</u>
4. Prepositional phrase modifying <u>can be</u>

23. What is <u>than</u>?

1. A coordinating conjunction
2. A subordinating conjunction
3. An adverb modifying <u>can see</u>
4. A relative prnoun, object of <u>can see</u>

24. <u>Can be</u> is a different form of the same verb as

1. <u>have</u>.
2. <u>goes</u>.
3. <u>is</u>.
4. <u>can see</u>.

25. What is <u>can</u> in <u>can be</u> and <u>can see</u>?

1. An adverb
2. An auxiliary
3. The subject
4. The object

26. The subordinate clauses in this sentence have three of the following functions. Which one do they <u>not</u> have?

1. Noun
2. Verb
3. Adjective
4. Adverb

Here is the sentence again: I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

Rewrite this sentence in as many of the following ways as you can. Use the same words that are in this sentence but change the form and order of the words as required. You may need to delete words, but try not to change or omit any of the ideas expressed by the sentence. Each rewritten version should be a single complete sentence.

27. Start with I had a little shadow. _____

_____

_____

28. Start with I cannot see the use. _____

_____

_____

29. Start with The children had. _____

_____

_____

30. Start with Do you have. _____

_____

_____

31. Start with What can be the use. _____

_____

_____

32. Start with Going in and out with me. _____

_____

_____

33. Start with More than I can see. _____

_____

_____

34. Start with Go in and out. _____

_____

_____

Source with minor alterations: Paul B. Diederich. Measuring Growth in English (Champaign, Ill.: NCTE, 1974).

For Reflection and Discussion

Did the grammar analysis involved in taking this test:

1. Increase your understanding of the verse? _____

2. Increase your appreciation of the verse? _____

3. Improve your understanding of the relationships among words in sentences? _____

4. Influence your ability to write? _____